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PAGE 49

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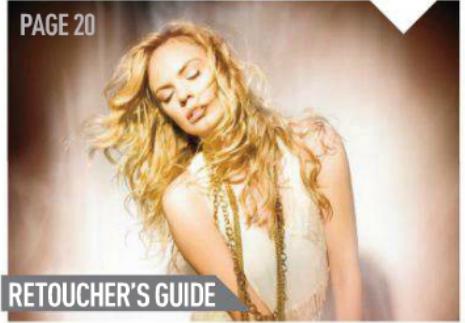


ON TEST

OLYMPUS XZ-2

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RETOUCHER'S GUIDE

ADVANCED TECHNIQUE

How to add shadows for
depth in post-production

NATURE



PAGE 29

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Amateur Photographer For everyone who loves photography

THE WORD 'manipulate' has become slightly corrupted in the minds of most of us by the negative implications of its most common usage. When an accountant manipulates the figures it's generally to disguise something he'd rather not be seen. When an osteopath manipulates a sore back, though, we tend to be glad of it – in the long term, at least.

In photography, manipulation has similarly conflicting identities, as both a positive and a negative term. While all photographs are by necessity a manipulation of actuality, the first thoughts of many, when the two words come together, is of cheating and deception. And when some manipulation is required, but too much is,

well, too much, we have to agree a balance and determine what is allowable.

This year's disqualified winner of the Landscape Photographer of the Year competition (News, page 7) was obviously a manipulation, unless David Byrne did find a black & white beach. How much more of a manipulation of the truth can you get than the removal of that which everyone would have seen – colour? But usually we think that's OK. Having a world with two suns, though, I guess steps over the line.



Damien Demolder
Editor

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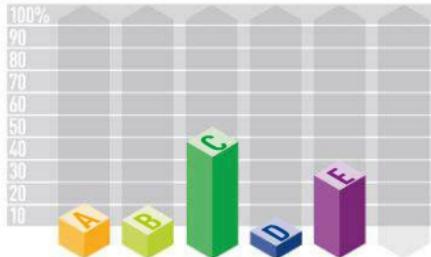
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AP reader Thomas Cave explains why he thinks the cost of printing ink is one of the biggest rip-offs in photography

THE AP READERS' POLL

IN AP 27 OCTOBER WE ASKED...

Is the Sony investment in Olympus a good thing?



YOU ANSWERED...

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B Yes, for Olympus	10%
C Yes, for both of them	44%
D No, it's a terrible idea	5%
E I don't really care about either of them	30%

THIS WEEK WE ASK...

How much post-capture manipulation do you generally perform?

VOTE ONLINE www.amateurphotographer.co.uk

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Magda Wasiczek's painterly macro images effortlessly convey the beauty of nature through her masterful yet refined control of colour and light. She talks to Gemma Padley about her work



P22 Art Wolfe talks about the images he shot for his Human Canvas project

HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned to you must include an SAE with sufficient postage.

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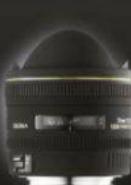
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News | Analysis | Comment | PhotoDiary 17/11/12

I don't feel I have done anything wrong

Landscape winner stripped of £10,000 title, page 7

- December debut for 24.1MP DSLR • D5200 borrows D7000 features

NIKON PRIMES D5200 DSLR

NIKON has unveiled the D5200, a new 24.1-million-pixel DSLR equipped with a metering sensor, AF and scene recognition system borrowed from the D7000.

The DX-format D5200 deploys Nikon's Expeed 3 image processor, designed to enable faster processing and improved noise reduction, for example.

The 'mid-range' D5200 will join the 18-month-old D5100, a 16.2-million-pixel DSLR set to continue in the range, said Nikon DX product manager Simon Iddon.

Promising a 'massive leap in image quality', the 505g newcomer is equipped with a 2016-pixel RGB metering sensor and 39-point AF system plucked from the two-year-old, 16.2-million-pixel D7000.

The D5200's AF system includes nine cross-type sensors in the centre.

Additional features include a 921,000-dot, vari-angle, 3in LCD screen, 5fps shooting, a top ISO of 6400 (extendable to 25,600) and full HD video.

The D5200 is due out in December, priced £719.99 body only, and £819.99 for a kit that includes an 18-55mm VR lens.

Speaking at a press conference in central London, Iddon said that the D5200 is targeted at the 'real hobbyist' – someone in the 25-50-year-old age range who is seeking 'creative expression'.

Shooting options will include seven

in-camera special effects such as selective colour and night vision, plus HDR and D-Lighting.

When asked who made the imaging sensor, Nikon UK's group marketing manager Jeremy Gilbert would only say that it was 'Nikon-developed'.

He added: 'We select the best sensors available at the time.'

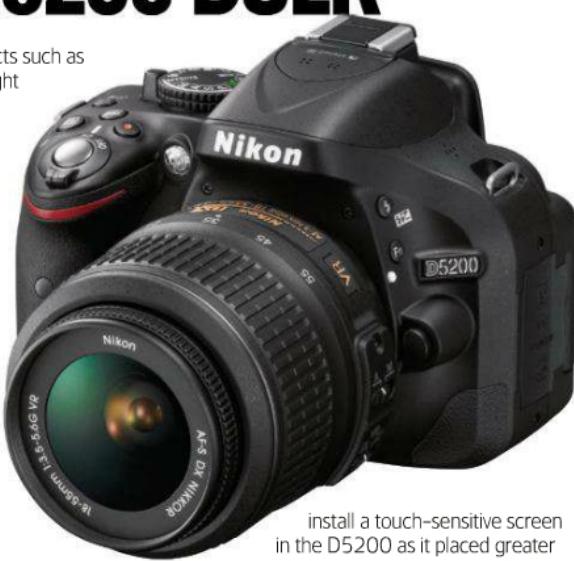
The D5200's movie mode makes use of 3D-subject tracking and a built-in stereo microphone.

Nikon D5200 photographers will have the option of attaching a WU-1a wireless adapter, allowing them to transfer images to mobile devices that use the Android or Apple operating systems for sharing on social networking websites.

The camera is also compatible with Nikon's optional GPS unit, the GP-1.

The D5200 will be available in a choice of black, red and bronze.

AP understands that Nikon opted not to



install a touch-sensitive screen in the D5200 as it placed greater importance on fitting it out with the 39-point AF system.

However, the firm says it is keeping an eye on the market.

• Separately, Nikon has also announced a new wireless remote trigger system, the WRT10 transmitter and WRR10 transceiver, which uses radio waves to control up to 64 cameras at a time, explained Iddon. A price and launch date for this had yet to be announced at the time of writing

SNAP SHOTS

• Polish photographer Wilhelm Brasse, who was ordered to take portraits of prisoners at Auschwitz before they were sent to the gas chambers, has died aged 95. Brasse is reported to have captured tens of thousands of pictures of Holocaust victims after the Nazis sent him to Auschwitz in the early days of the Second World War.

• Eastman Kodak made a \$312 million net loss for the three months to 30 September 2012, as it was hit by restructuring costs. The group, which filed bankruptcy protection in the US earlier this year, reduced its costs, but recorded a 19% drop in revenue compared to the same period last year.

SELF-TAUGHT PHOTOGRAPHER CLAIMS TITLE

VANESSA Ho has been named International Photographer of the Year by the Master Photographers Association (MPA).

Ho, a self-taught photographer from Singapore, also won Rest of World Portfolio of the Year, Overseas Portrait Photographer and Wedding Photographer titles, plus the contest's Fine Art & Pictorial and Wedding Art and Fashion categories.

The photographer only joined the MPA four months ago.



Do you have a story?

Contact Chris Cheesman
Tel: 0203 148 4129
Fax: 0203 148 8130
amateurphotographer@ipcmmedia.com

A week of photographic opportunity

PHOTO DIARY

Wednesday 14 November

EXHIBITION

Photography from the Mountains to the Sea by Ansel Adams, until 28 April 2013 at National Maritime Museum, Greenwich, London SE10 9NF. Tel: 0208 858 4422. Visit www.rmg.co.uk.

EXHIBITION

Fading Light: A Portrait

of British Centenarians by Chris Steele-Perkins, until 23 November at University Gallery, Northumbria University, Newcastle upon Tyne NE1 8ST. Tel: 0191 227 4424. Visit www.universitygallery.co.uk.



© ANSEL ADAMS

Thursday 15 November

EXHIBITION The Theatre of Insects by Jo Whaley, until March 2013 at Fox Talbot Museum, Wiltshire SN15 2LG. Tel: 01249 730 459. Visit www.nationaltrust.org.uk. **EXHIBITION** Svalbard – The Land of the Polar Bear by Henry White-Smith, until 15 December at Rhubarb & Custard Boutique Photo Gallery, Berkshire SL4 6AS. Tel: 01753 676 404. Visit www.rhubarbandcustard.biz.

Friday 16 November

EXHIBITION People From The Village by John Palatinus (photos of bodybuilders), until 18 November at Space Station 65, London SE11 4PS. Tel: 0207 820 1120. Visit www.spacestationssixtyfive.com.

EXHIBITION Cardiff After Dark by Maciej Dakowicz, until 2 December at Third Floor Gallery, Cardiff CF10 5AD. Tel: 0292 1159 151. Visit www.thirdfloorgallery.com.

Saturday 17 November

EXHIBITION Seduced by Art: Photography Past and Present, until 20 January 2013 at The National Gallery, London WC2N 5DN. Tel: 0207 747 2885. Visit www.nationalgallery.org.uk. **EXHIBITION** RPS 155th International Print Exhibition until 5 January 2013 at Rook Lane Arts, Somerset BA11 1DN. Tel: 01373 468 040. Visit www.rooklanearts.org.uk.

Sunday 18 November

EXHIBITION Art of Arrangement: Photography and the Still Life Tradition, until 10 February 2013 at the National Media Museum, West Yorkshire BD1 1NQ. Tel: 0844 856 3797. Visit www.nationalmediamuseum.org.uk. **DON'T MISS** Drogo 10 Run – a 10km race (10.30am-12.30pm) up and down the Teign Gorge at Castle Drogo, near Exeter, Devon EX6 6PB. Tel: 01647 433 306. Visit www.thedrogo.co.uk.

Monday 19 November

EXHIBITION British Wildlife Photography Exhibition, until 24 February 2013 at Horniman Museum & Gardens, London SE23 3PQ. Tel: 0208 699 1872. Visit www.horniman.ac.uk. **EXHIBITION** William Klein + Daido Moriyama, until 20 January 2013 at Tate Modern, London SE1 9TG. Tel: 0207 887 8888. Visit www.tate.org.uk.

Tuesday 20 November **LATEST AP ON SALE**

EXHIBITION For the LOL of Cats: Felines, Photography and the Web, until 16 January 2013 at The Photographers' Gallery, London W1F 7LW. Tel: 0207 087 9300. Visit www.photonet.org.uk. **EXHIBITION** Veolia Environnement Wildlife Photographer of the Year 2012 (owned by the Natural History Museum and BBC Worldwide), until 3 March 2013 at Natural History Museum, London SW7 5BD. Tel: 0207 942 5000. Visit www.nhm.ac.uk.



Professionals beaten to music photo glory

AMATEUR TRIUMPHS IN NME SHOOT-OUT

AN AMATEUR photographer has won a music photography competition run in conjunction with music magazine *NME*.

Andrew Hughes – who had entered the Live category – scooped the overall title with an image of indie band Spector, on stage at the HMV Institute in Birmingham.

Hughes beat more than 7,000 entries in

a contest now in its third year.

Open to amateurs and professionals, the *NME* Music Photography Awards were initially rated by *NME.com* users, before being judged by an expert panel.

The best images are on show at the Getty Images Gallery in London until 1 December.

Visit www.nme.com/photoawards.

OLYMPUS SCANDAL BOOK LOOMS

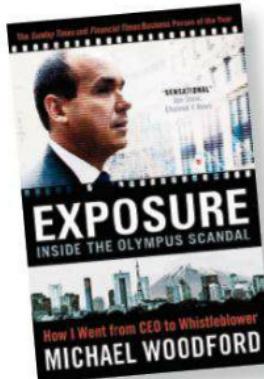
THE UK'S Serious Fraud Office (SFO) continues to investigate the affairs surrounding the Olympus scandal as a book about the incident is about to be published.

The SFO launched its investigation in November 2011 after ousted Olympus CEO Michael Woodford submitted documents alleging a cover-up at the firm.

The whistleblower, who was based in Japan, was sacked after protesting that Olympus's payment of a \$687 million fee in connection with the acquisition of UK medical firm Gyrus, in 2008, was suspiciously high.

Olympus later admitted that the inflated funds – along with other transactions – were used to cover up losses Olympus had suffered on investments dating back years.

Three former Japanese executives – including ex-president Tsuyoshi Kikukawa – have since pleaded guilty in connection with the £1.1 billion fraud.



The three could face up to 10 years in jail after pleading guilty to filing false financial statements.

Olympus Japan declined to comment about the case on the basis that the accused are former employees.

Meanwhile, Woodford's account of the multi-million-dollar scandal is due to be published on 29 November, according to the book's UK publisher, Penguin.

Called *Exposure: Inside the Olympus Scandal*, the book will recount the Briton's experiences of a crisis that struck at the heart of corporate Japan.

In May, Olympus agreed to pay Woodford £10 million in an out-of-court settlement after he sued his former employer for wrongful dismissal.

An SFO spokesman told AP that the fraud investigation is 'ongoing'. Its investigations can take 18 months before reaching court.

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Controversy hits prestigious competition

LANDSCAPE WINNER STRIPPED OF £10K PRIZE

ORGANISERS of the Landscape Photographer of the Year competition have promised to 'review' their judging procedures after they were forced to disqualify the winning image.

Landscape Photographer of the Year 2012 winner David Byrne was stripped of his title and £10,000 winnings after judges ruled that he'd used too much image manipulation.

Byrne has since said he did not read the rules, admitting that he digitally added clouds and 'cloned out small details' on a black & white image of Lindisfarne Castle in Northumberland (pictured above), which triumphed over thousands of other entries.

However, he claims the changes he made were 'not major'.

Byrne told *Amateur Photographer* that he has received many emailed messages of support since being disqualified.

'I don't feel I have done anything wrong with the photo – adding clouds and removing small boats from the harbour in the background was a natural thing to do in my eyes,' he said. 'I did not remove anything that was fixed down and if you stand in that spot my photo is what you will see.'

Certain image editing, including HDR and the 'joining together of multiple frames', is allowed in all categories.

But competition rules state that for 'Classic view' – the section in which Byrne's image had been entered – 'the integrity of the subject must be maintained and the making of physical changes to the landscape is not permitted'.

Banned editing procedures include removal of fences, moving trees and stripping in sky from another image.



© HANNAH BUTTERWORTH

read the regulations and certain editing, such as adding clouds and cloning out small details, is not allowed.'

Writing on his website after being stripped of his title, he said: 'While I don't think what I have done to the photo is wrong in any way, I do understand it's against the regulations so accept the decision. I apologise for any inconvenience caused.'

Byrne said he has never passed off his photographs as 'record' shots.

'The changes I made were not major and if you go to the locations you will see everything is there as presented – I did not remove permanent structures etc and the only reason this has come about has been due to my openness about how and what I do to my images. I am proud of my work and stand by it.'

Charlie Waite added: 'The integrity of the competition is very important to all involved and it was clear that disqualification was the only course of action open to us.'

'We will be reviewing our checking processes to ensure that such issues are picked up earlier in the judging process for 2013 and beyond.'

Meanwhile, a photo called 'Tenement Buildings at Port Glasgow, Inverclyde' by Simon Butterworth, has been confirmed as the new winner of Landscape Photographer of the Year 2012 (see above left).

Butterworth's photo was the next highest scoring entry across all four categories.

The Take a view – Landscape Photographer of the Year 2012 exhibition is on at the National Theatre in London from 12 November 2012–12 January 2013.

After Byrne's photo was disqualified, Simon Butterworth was crowned champion, having won the most points

Byrne's winning photo had drawn stinging criticism from photographers online.

Photographers Tim Parkin and Alex Nail were quick to cast doubt over certain elements of Byrne's entry, including the way sunlight falls on the scene.

Disqualifying the winner, competition founder Charlie Waite said on 2 November: 'This is extremely regrettable and it appears there was no deliberate intention to deceive the judges. But the level of manipulation means this photograph gained an unfair advantage in this category and in winning the overall competition.'

Byrne admitted: 'Unfortunately, I did not



'Domke Superstore' launched SIGNED DOMKE F-2 BAG WINNER NAMED

MARK Dowell has been named winner of a signed Domke camera bag in a competition run by retailer CameraWorld.

AP Editor Damien Demolder presented Mark (pictured above right with Damien) with his prize at CameraWorld's central London store recently, after selecting his name at random.

The Domke F-2 Shooters bag, in original sand canvas,

was signed by Jim Domke, who created the first Domke in the 1970s as a portable, practical bag for press photographers.

CameraWorld launched the competition to celebrate the appointment of its London outlet as a 'Domke Superstore'.

CameraWorld director Tony Stent said the bag is worth £159, and one of only three signed ones available worldwide.



© CHERNOBYL PROJECT BY ADAM ORZECHOWSKI

ASSISTANT OF YEAR REVEALED

THE ASSOCIATION of Photographers (AOP) has named its assistant of the year.

Adam Orzechowski, whose 'Chernobyl Project' image is above, was announced overall winner in a competition that searches for the best images from the 'next generation of professional photographers'.

The AOP is a membership-based organisation made up of professional

photographers, agents, assistant photographers and students, as well as affiliated colleges and companies.

Based in London, the organisation's mission is 'to promote and protect the worth and standing of our members, to vigorously defend, educate and lobby for the interests and rights of all photographers'.

The AOP's roots date back to 1968.

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André Georgi | Senior Designer at AUDI | Munich



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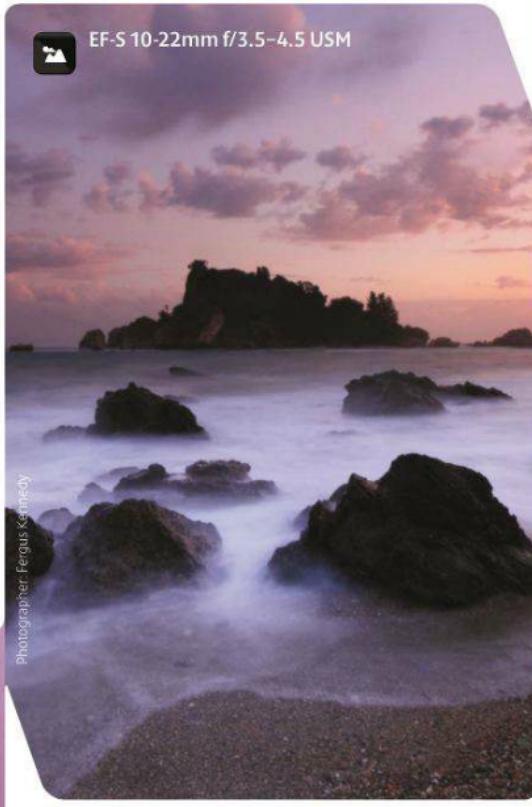
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canon.co.uk/EFLenses

EF-S
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Photographer: Fergus Kennedy

*Offer available on purchases made from 18.10.2012 until 24.01.2013. Terms & Conditions apply. Cashback available on selected Canon DSLRs, CSCs, compact cameras, lenses and accessories, camcorders and printers. For more information visit www.canon.co.uk/wintercashback

Canon



The V2's handgrip is essential for a firm hold



The V2's larger handgrip and pop-up flash make it look like a DSLR

AP hands-on

Nikon 1 V2

The **Nikon 1 V2** may be more appealing to enthusiasts than its V1 predecessor, thanks to its DSLR-styled body and new 14.2-million-pixel sensor. **Richard Sibley** takes a first look

WITH the introduction of the Nikon 1 V2, both of Nikon's compact system cameras have second-generation models. The Nikon 1 J line is a consumer-level camera, while the V models are for more advanced photographers. In the first generation of cameras, the distinction between the two models was made by fitting the V1 with an electronic viewfinder and an accessory socket, but omitting the built-in pop-up flash found on the J1, which itself lacked the accessory socket for an external flash. There were other internal differences, but externally it was these very obvious features, or the lack of them, that made it clear who the cameras were aimed at. With a completely redesigned body, the Nikon 1 V2 makes these differences even clearer.

BODY

The most striking new features of the V2 are the handgrip and the built-in pop-up flash above the lens. These additions make the V2 look and feel more like a DSLR, or at least a small bridge camera. Having briefly used the Nikon 1 V2, I can report that the handgrip is certainly a worthwhile addition to the camera. It is extremely deep given the size of the camera body, which itself is far slimmer than that of the original camera.

Another new addition is a mode dial with eight functions that has been added to the V2's top-plate. This replaces the very limited four-function mode dial on the rear of the V1. The dial's new position, and far larger range of functions, should

aid handling by making it far less fiddly to use and quicker to switch between modes. With the two dials on the top of the camera set into the body, the V2 bears a passing resemblance to the Sony NEX-7.

The buttons on the rear of the camera have also been moved, with two of the four now sitting to the left of the V2's screen – much like the button arrangement on a Nikon DSLR – with the main control dial still on the right-hand side. This has allowed more room for a larger thumb grip on the rear of the camera.

SENSOR

While the Nikon 1 V2's revamped body should help address a few concerns that Nikon wasn't really catering for existing DSLR users who wanted a compact system camera for occasional use, the new sensor should also be an improvement.

Unlike the J2, which uses the original 10.1-million-pixel CX (1in or 13.2x8.8mm) CMOS sensor, the V2 has a new 14.2-million-pixel, CX-sized CMOS sensor. This increased resolution should be a step in the right direction for those who thought that the original 10.1-million-pixel sensor of the V1 was a little underwhelming. This is especially true given that Sony uses a 20-million-pixel sensor of the same size in its Cyber-shot DSC-RX100 compact camera.

Presumably to cope with the extra demands of the higher resolution sensor, the processing system has also been upgraded to the new Expeed 3A engine,

which Nikon promises offers 'improved image-signal processing capability as well as high-speed readout'. It is this powerful processor that allows a very impressive shooting rate of up to 15fps while still using its hybrid contrast- and phase-detection autofocus system. With a maximum shutter speed of 1/4000sec and a sensitivity range of ISO 160-6400, as well as full HD video capture and 12-bit raw capture, the V2 certainly has all the power of its predecessor.

AT A GLANCE

- 14.2-million-pixel, CX-format, CMOS sensor
- Redesigned body with handgrip
- 15fps shooting rate while autofocus
- New mode dial
- Expeed 3A processor
- RRP £799.99 with 10-30mm kit lens

FIRST IMPRESSIONS

Powerful and with a body that should be more accommodating to enthusiast photographers, the Nikon 1 V2 is almost certainly a superior camera to its predecessor. However, I wonder whether the jump to 14.2 million pixels is enough of a leap to appeal to enthusiasts who were a little disappointed with the 10.1-million-pixel resolution of the first generation of Nikon 1-series cameras. **AP**

The buttons are now on the left of the screen on the rear of the camera



APReview

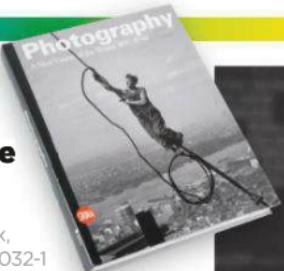
The latest photography books, exhibitions and websites. By Gemma Padley

BOOK

Photography: A New Vision of the World 1891-1940

Edited by Walter Guadagnini
Skira Editore, £39.95, hardback,
335 pages, ISBN 978-88-572-1032-1

THIS is the second volume in a four-volume series, and like the previous title – *Photography: The Origins 1839-1890* (AP 24 December 2011) – it contains a wealth of excellently researched information and copious photographs reproduced to a high quality. This volume covers a period of rapid evolution in the history of the medium. The years between the end of the 19th century and the mid-20th century also saw some terrible events in modern history – revolutions, dictatorships, two world wars and global economic crises. Through essays by writers and historians such as Gerry Badger, the book takes the reader through the technological development of photography, its uses in the context of what was happening at the time and the key photographers who were at the heart of it all. Select topics include amateur photography during this period, the birth of Kodak and its impact on the industry, photography and its uses as political propaganda and the photographic press.



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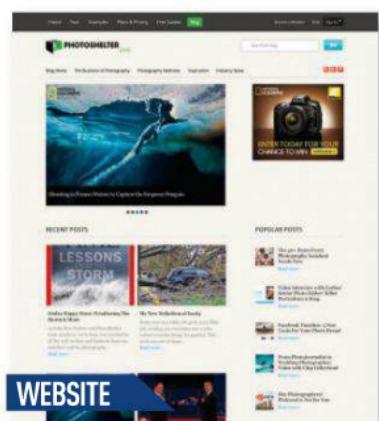


BOOK

Liquid Land

By Rena Effendi
Schilt Publishing, £24.50, hardback,
114 pages, ISBN 978-3-7913-4644-1

RENA Effendi began her professional career as a translator for the Azerbaijan International Oil Company, but in 2001 decided to make photographs of the oil industry and its effects on people's lives. This is her second book, the sequel to 2009's monograph *Pipe Dreams*, that looked at the impact of the Baku-Tbilisi-Ceyhan oil

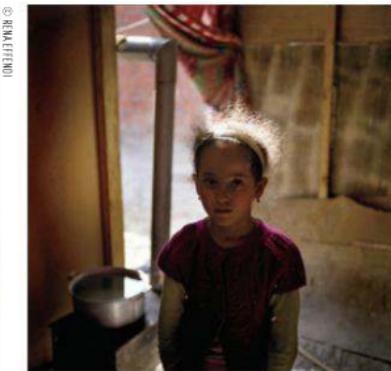


WEBSITE

<http://blog.photoshelter.com>

FOCUSING predominantly on the practical, business side of photography, this no-frills photo blog tackles topics such as event photography, product photography and portrait photography in uncomplicated yet comprehensive terms. Portfolio website providers Photoshelter run the blog, but don't let that put you off. The blog is full of quite useful content and just the right side of 'corporate'. The layout is clear and uncluttered, and users aren't bombarded by adverts. There are also plenty of pictures within each blog post to break up the text. Tackling industry news and touching on current trends and debates within the photography world, the editors seem to have their fingers on the pulse. If you are starting a photography business or are looking for advice on building your brand, self-promotion or negotiating the world of stock photography, you may find some nuggets of wisdom among these blog posts.





pipeline in Azerbaijan, Georgia and Turkey. *Liquid Land*, a modest-sized, inconspicuous-looking book is one of those monographs that possesses great depth and feeling. Co-authored with the photographer's father who was a lifelong scientist and entomologist in the Soviet Union, the book contains a series of colour images that present a 'portrait of communities who live

among the oil spills and industrial ruin of the Absheron peninsula' in Rena's home country of Azerbaijan. This is a story of uncertain futures sensitively told through portrait and landscape photographs that are juxtaposed with images of butterflies, a symbol of the fragility of life.



EXHIBITION

Michael Kenna

Until 2 January 2013. Chris Beetles Fine Photographs, 3-5 Swallow Street, London W1B 4DE. Tel: 0207 434 4319. Website: www.chrisbeetlesfinephotographs.com. Open Mon-Sat 10am-5.30pm. Admission free

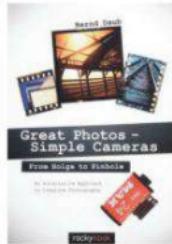
BLACK & WHITE landscape photographer Michael Kenna (featured in AP 7 June 2008) frequently exhibits his work around the world, but not often in the UK, so this is a rare opportunity to see his photographs first-hand. In this career retrospective, 50 prints from 1990-2011 are on display, including his classic images as well as more

recent work. His minimalist, stripped-back aesthetic is immediately identifiable and his work has inspired many landscape photographers. Searching for interesting compositions, patterns and shapes in the landscape, Michael creates images that are carefully choreographed and beautiful in their simplicity. Definitely one to visit.

CONDENSED READING

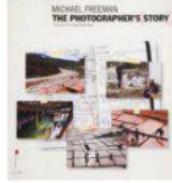
A round-up of the latest photography books on the market

● GREAT PHOTOS - SIMPLE CAMERAS by Bernd Daub,



£26.99 One of the more original works on the market, this book provides creative tips on how to use models and makes of cameras and film thought to be consigned to history's dustbin. The casual tone makes it a fun read and any modern book with tips on how to use a Kodak Box Brownie is worth a look. ●

THE PHOTOGRAPHER'S STORY by Michael Freeman, £17.99



For this slick and well-produced book, Michael Freeman tackles the art of the photo essay and narrative. Michael expertly deconstructs the ideas and principles behind creating a narrative with photos, going right down to the nuts and bolts of story structure, and includes plenty of examples and anecdotes from his own career. A worthy companion for aspiring photojournalists and storytellers.

● BEAUTIFUL BEASTIES by Jamie Pflughoefl, £19.99



Perhaps the only portrait subject more challenging than children, pets can be uncooperative to a photographer in countless ways. Any brave soul looking to make a career of photographing them could find this guide helpful. Every aspect of the practice is handled thoroughly and the author demonstrates considerable knowledge, although the cutesy style and not infrequent animal puns may be too much for some.

● MASTERING THE NIKON D800 by Darrell Young, £30.99

The title says more or less all you need to know here. Any Nikon D800 owners struggling to get to grips with their new kit will find a huge amount of information in this book. Whether it's worth the price for a book devoted to a single camera is a question for which the answer will vary from user to user.

Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



AN OPPORTUNITY IN THE SUN

Do any of your readers, like me, wonder why no maker of digital compact cameras has yet come up with one that is solar-powered? It would come in handy, as well as saving a bit of non-renewable energy.

Canon successfully met the challenge with its Sure Shot Del Sol film camera in 1995. The sun supplied all the power required by its AF system, electromagnetic programmed shutter, built-in flash and film transport. It must have been one of the first cameras to sport a built-in lithium-ion battery. In bright sunshine this charges quickly, and goes on to retain its charge well.

Based on the contemporary Sure Shot M (later Sleek), the camera incorporates protection against overexposure to sunlight, and in its practical cream livery looks handsome, too. The charging array swings down when you want to take shots, and can be used as a kind of hood for contre-jour shots if the camera is used upside down.

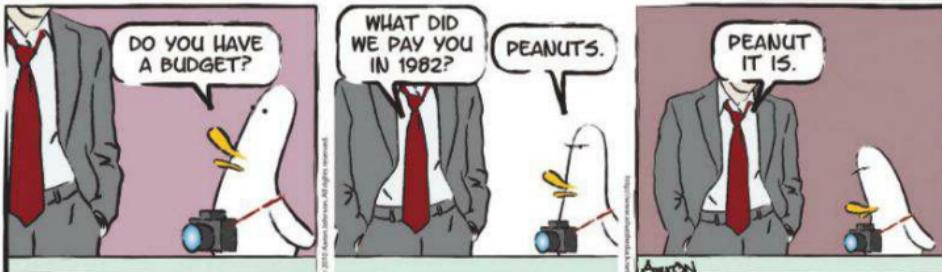
Image-processing in digital cameras may consume a lot of power, but as much as motorised film advance and rewind? Here lies an opportunity, perhaps.

Arthur Percival, Kent

The Del Sol was an awesome classic, but far better suited to the generous rays of the Costa Del Sol than the scarce sparkles of the UK –
Damien Demolder, Editor



What The Duck



<http://www.whattheduck.net/>

WHAT IS NIKON THINKING?

I was shocked and dismayed by Nikon's decision to ban film entries from its 34th photo contest (News, AP 10 November), especially considering that Nikon still makes a top-of-the-line film camera (the F6) and that there is a current upsurge in the use of both 35mm and medium-format film again among youngsters coming into photography. Indeed, images captured with film still win a disproportionate number of prizes in other competitions, so there must be something about them that is still seen as very attractive – particularly with black & white imagery.

I use both film and digital, and would wish all formats to be eligible for competitions such as this. I feel this is a short-sighted decision by Nikon and, as such, I have put plans to buy the D600 on hold. Fujifilm seems to be a company that still supports film whenever possible, and is perhaps making the cream of the crop with regards to mid-range digital cameras with its X-series, so my money could go in their direction now.

Paul Newman, Surrey

It does seem a bit unnecessary. I can't really understand the reasons –
Damien Demolder, Editor

IN SEARCH OF PERFECTION

I read Steve Brown's *Backchat* (AP 27 October) with interest, although I must take issue with several of his statements. Evidently, both of us have been around the photography scene for a while. As well as Steve (probably), I went through rangefinders, TLRs and a lot of SLRs, starting at Praktica and eventually ending up on an Olympus OM-2.

I've still got the OM and love it to bits, but scarcely use it – film is so yesterday! Plus, there is all the fun I have had for ten years working my way from 1.2 million pixels to 12 million pixels with my latest purchase, a Nikon D90. I have loved all my cameras, both new and second-hand, but eventually, as in life, it's time to move on. Not necessarily, may I add, for bad reasons. When I got rid of my Rollei, for instance, it was simply that I'd got fed up with it because I thought the screen was hard to read, then when I bought my Olympus I knew it was the one. Now, I know I will stay with Nikon.

So 'fess up, Steve, we do all this to ourselves and we enjoy it! There is a perfect camera out there – the OM was mine, but then 35mm slowly died. I have spent the last ten years mopping up digital knowledge, processing and shooting. The perfect photograph is out there and I'm going to take it.

John Middleton, Greater Manchester

Not if I get there first –
Damien Demolder, Editor

WHEN TWO BECOME ONE

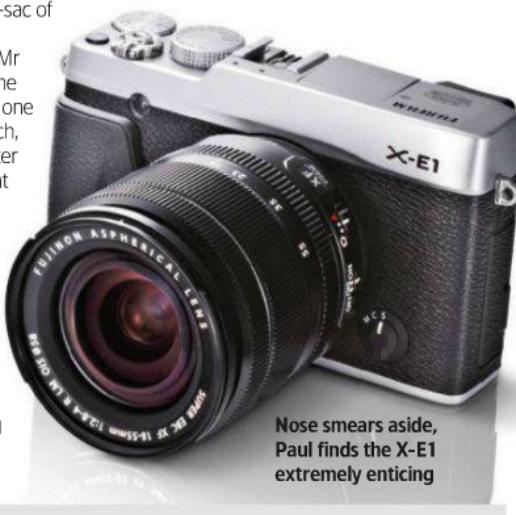
Damien Demolder's editorial in AP 27 October on the subject of Sony buying into Olympus, and his wish that there should

AHEAD OF ITS TIME

In response to Peter Hancock's letter regarding electronic viewfinders versus their traditional optical counterparts (AP 3 November), the EVF revolution started back in 2005 with the Sony Cyber-shot DSC-R1 – a camera not only praised for its superb 24-120mm Zeiss T* lens, but also for its market-leading (at the time) 10.3-million-pixel CMOS sensor. My R1 is still the backbone of my photographic activities after seven long and reliable years, and has often drawn admiration from DSLR users because of the versatility that the top-mounted vari-screen gives during tripod shooting in cramped or awkward situations. Sadly, the world was not ready for such a revolutionary camera in 2005 and it has been consigned to some long-forgotten cul-de-sac of camera evolution.

I wholeheartedly agree with Mr Hancock about the appeal of the Fujifilm X-E1, and couldn't find one negative point, in all my research, to dissuade me from lust after one – save for the ever-present annoyance of nose-smears on the rear preview screen, which is a typical DSLR design issue (not a problem with the R1). Should I either need to replace my R1 or have the luxury of affording a second outfit, the Fujifilm X-E1 would most certainly be my first choice. Quite the most enticing new camera for some years.

Paul Osborne, via email



Nose smears aside, Paul finds the X-E1 extremely enticing

be more camera companies rather than fewer, got my interest. It seems to be a fact of life that manufacturing companies of whatever type are gradually taken over or amalgamated to give economies of scale, and allow them to survive in an increasingly competitive market. I believe it was Soichiro Honda, the founder of the Honda Motor Company, who foresaw a time when there would only be five or six car manufacturers left in the world – and Morgan! Applying the same sort of thinking to camera manufacturing, perhaps there will come a time when there are only four or five camera companies left in the world – and Leica!

Douglas Thomson, Edinburgh

We're not far off that now! – Damien Demolder, Editor

CHEAPER UNITS AT A PRICE

For many years I have used a Fujifilm FinePix 4800 Zoom, which is beautifully made (and was expensive), but is a little bulky for the pocket. Last year I bought a very small Fujifilm FinePix L55, which fits in a shirt pocket and has 12 million pixels as opposed to 3 million. I was expecting to get a significant improvement in picture quality and definition, which, alas, was not realised. Having compared results on both Fuji cameras recently, I conclude that the element lacking in the new one is lens performance. There is almost an impressionistic look to the pictures it produces. My Panasonic Lumix FZ camera with 5 million pixels produces crisper images than either Fuji. Have other readers discovered similar problems with new units built down to a price?

Phil Jarvis, via email

EVOLVING FAMILY

In his letter in AP 20 October, William Vincent wrote that a digital Olympus XA would be a 'must-have camera' and Damien Demolder agreed that it would be 'fantastic'. Well, I think that Olympus heard you when it released the 15mm f/8 Body Cap lens (tested in AP 3 November). I have an Olympus XA2, XZ-1 and OM-D E-M5, and there is very little difference in size between them – and the user experience with the 15mm lens is spookily reminiscent of the XA2! That said, much as I love the dear old XA2, both modern cameras blow it out of the water in just about every aspect.

Paul Martin, Somerset



Although well loved, the little XA2 cannot compete with its younger siblings

BACK CHAT

AP reader Thomas Cave has a bone to pick with Epson and others about the cost of their inks

IN RESPONSE to news that Lexmark is to abandon the inkjet printing side of its business (AP 6 October), a spokesperson for rival company Epson said, 'There is no plan for us to pull out of the inkjet market'. I don't wonder! The cost of printing ink is one of the biggest rip-offs in photography! Epson printers (mine included) are conditioned to refuse compatible inks by giving out a 'replace cartridge' warning (even with a full one) or 'cartridge not recognised' as a means of preventing us hard-up users resorting to ink other than Epson's. The printers then flatly refuse to work until a set of Epson cartridges is installed. It's like owning a car that will only run on one brand of petrol.

I love home-printing, but the thought of paying companies like Epson, Canon and others astronomical sums for ink to go into their printers cuts me to the quick. Keen to save on costs, I dug out my four-year-old Canon Pixma printer and was delighted that it accepted a set of third-party inks. Compatible ink suppliers suggest that should your printer refuse to recognise all or any of their cartridges, then it's simply a matter of lifting out the cartridge in question and clicking it back into place. With Epson printers this won't work. Compatible inks cost a third of what you'd pay for Epson or Canon, but that's hardly a saving when you're left with a full set of inks that your Epson printer refuses.

My son – a hard-up student – has used compatible inks in his Canon printer for six years and so far, touch wood, he's had no problems with prints fading. And I'd challenge anyone to tell the difference in quality between my son's choice of ink and proper Canon cartridges. Naturally, companies like Epson defend themselves over the poor longevity and archival properties of inks other than their own. But we only have their word that theirs will last the course, too.

Just the same, I'll take my chances with third-party ink. Apart from a grudge against paying eye-watering prices for Epson inks, I'm unable to afford them. Compatible cartridges mean I can continue with my hobby, which I certainly couldn't if I had to fork out for genuine Canon ink or wish to use my Epson printer. Many big-name manufacturers in photography allow you to use independent accessories with their products.

So, crafty marketing or not, Epson forbidding users of its printers the choice of independent ink, while charging mind-blowing prices for its own, shows precious little concern for recession-stricken Epson owners. It's said that consumers' displeasure at the high cost of ink is one of the reasons why Lexmark has thrown in the towel. Epson is now crowing that it'll be happy to 'mop up the market' left by its rival. Any chance that all that extra custom might bring about a fall in ink prices? Somehow, I doubt it.



BRINGING
YOU ESSENTIAL
EXPERT ADVICE
EVERY WEEK

PHOTO INSIGHT



ANDREW SANDERSON

A renowned photographer, tutor, author and Ilford Master Printer, Andrew Sanderson offers practical tips on working with film and traditional darkroom techniques



If you would like to read more about paper negatives, Andrew's book *Paper Negative Photography* is available from www.blurb.com, price £15

Andrew Sanderson talks about one of his favourite shots – an amaryllis flower in a glass bottle – and explains how shadows can form a fundamental and endlessly fascinating subject for your photographs

AS A PHOTOGRAPHER, one of my primary concerns is the representation of light within my images, or, to be more specific, the *absence* of light. I'd say that's where my main interest lies – in the shadows. When you're studying photography, you are told time and again that you should always work out your exposures so you retain plenty of shadow detail. However, I often find that having a deep shadow or, in some cases, an opaque block of black, leads to a much stronger image. Using shadows creatively can impart a powerful compositional element – the black areas lend balance and strength to an image.

This picture of an amaryllis flower in a glass bottle was taken in a house I lived in a number of years ago. It was a beautiful old cottage and the walls were covered in a thick, uneven plaster. When the light from the sun shone into the house, the shadow of the doorframe would distort as it raked across the wall.

At the time this image was captured, I was very much into taking shots of flowers and flower heads, and I had bought this amaryllis with the intention of taking a close-up. It was in a large clear-glass chemical bottle and I placed it near the door. As the light of the sun moved around the house, it spilled through the window and I placed the bottle and flower in the light to see how the shadow looked.

I was immediately taken with how the shadows stretched out across the wall, so I quickly set up my Mamiya RB67 to get the shot. It was about this time that my friend turned up, stood right in the doorway and started chattering about something. I had to tell him to move and get out of the way of the light. There was a huge risk that the sun would move too far round and I would lose the alignment of the light, bottle and doorframe's shadow. My friend got out of the way and I managed to get the shot you see here.

The image was taken using Ilford HP5 film and developed in Ilford ID-11 chemistry. I then scanned it and printed it on Ilford Warmtone FB paper. I prefer to print my images in the darkroom and then scan the print rather than scanning from the negative. In that way I can get the look I want and be sure it turns out the way I intended.

The amaryllis in a bottle picture is one of my favourites. As I've said, I have been drawn to shadows and distortions for many years and have a large body of work with those elements running through it. The subject matter has been eclectic, from still life, through botanical and even night shots. Shadows can lead the eye into or around an image without distracting from the main subject. They can also impart mood and drama.

Getting a deep-black shadow area with film could be achieved by underexposing slightly, although I prefer to expose normally and to increase the blacks during printing by using Grade 5 filtration in the enlarger head after the 'normal' exposure. This will gradually deepen the shadow detail, depending on how much extra exposure you gave it. If you're working in Photoshop, it's a simple matter of moving the left-hand slider in levels (Image>Adjustments>Levels) until the chosen density is achieved.

To be able to spot a shot like this you need to be more aware of the shadows than the scene itself. To do this, I find that, while looking at a potential scene, I squint my eyes. It sounds strange, but it really helps. When you half-close your eyes you reduce the intensity of the light to the point where the darker tones don't register and appear as solid blacks. You are then free to assess the strength of those shapes and how they will slot into the overall composition of your final shot. **AP**

Andrew Sanderson was talking to Oliver Atwell



Shot by Mcgillicuddy. Come and see Damian work his magic with the OM-D at the SWPP show in January

Improve your skills with some of photography's best whilst getting hands-on experience of the award-winning OM-D E-M5. Indoors or outdoors – the choice is yours. What's more we will give anyone who comes along a £50 voucher redeemable against any OM-D or accessory purchase following the event.

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SHADOW LIGHTING



MARTIN EVENING

Martin Evening is a London-based advertising photographer and noted expert in both photography and digital imaging. As a successful photographer, Martin is well known in London for his fashion and beauty work, for which he has won several awards. In 2008, he was inducted into the NAPP Photoshop Hall of Fame.

Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of Pixel Genius, a software design company producing automated production and creative plug-ins for Photoshop.

His recent books include *The Adobe Photoshop Lightroom 4 Book*, *Adobe Photoshop CS6 for Photographers*, as well as the *Adobe Photoshop for Photographers: The Ultimate Workshop* series, which he co-wrote with Jeff Schewe.



After



Before

Martin Evening's Retoucher's Guide

Martin Evening outlines a method of giving depth to your images by adding shadow lighting effects

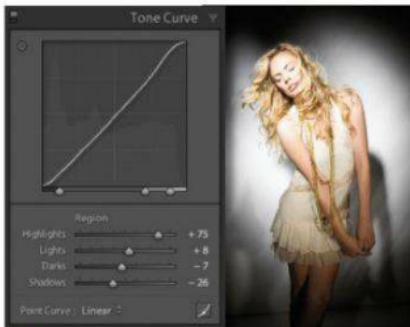
I HAVE always liked making use of dramatic lighting in my fashion and portrait work, but when photographing people you don't really want the lighting technique to become a restrictive factor. It is never a good idea to become obsessed with the lighting when you

should be concentrating on the subject you are photographing. In a studio you have full opportunity to control the lighting, of course, but even so I don't usually want the lighting set-up to dictate how much someone is able to move around in front of the camera.

The photograph here was taken on a hair shoot where I used a couple of spotlights to create some interesting shadows. The lighting set-up allowed the model to move around, but to make the photograph even more dramatic I added an extra lighting effect in Photoshop. The following steps show how I edited the original image and blended a lighting effect shadow photograph as a separate layer to create the final image shown here.



1 Here you can see the original raw file with minimal adjustments. When working in the studio, you have a lot of control over the lighting settings. It should therefore be possible to adjust the lights and camera exposure in such a way that you don't always need to make huge corrections to the image at the raw processing stage.



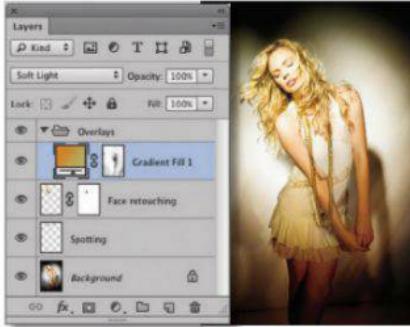
2 I did, however, want to boost the contrast, so I applied the Tone Curve settings shown here. You will notice that I added a sharp kink to the darkest shadows and also in the extreme highlights. The aim here was to achieve increased contrast while maintaining a flat curve in the midtone areas.



3 Once opened in Photoshop, I added a new empty layer above the background layer. I then used a mixture of the Clone Stamp and Spot Healing brush to retouch the image, where I paid close attention to removing some of the loose hairs and minor blemishes. It is always best to carry out the retouching on a separate layer so that any such work you do can easily be undone.



4 Next, I created a merged copy layer above the spotting layer and used the Brush tool to gently paint over the facial features, softening the skin detail slightly. I usually do this by selecting the Lighten blend mode and paint using a low-opacity brush, ideally using a Wacom pen and tablet. I don't like the face-retouching to look too obvious, so it is usually a good idea to fade the opacity of this layer afterwards. This will ensure that some of the original skin still shows through.



5 I then created a new layer group folder and added a Gradient Overlay adjustment layer. The one shown here applied a linear gradient going from yellow/green at the top to orange at the bottom, using the Soft Light blend mode. The important thing to note here is that I added a layer mask to this adjustment layer and painted with black to stop the effect from being applied to the model herself.



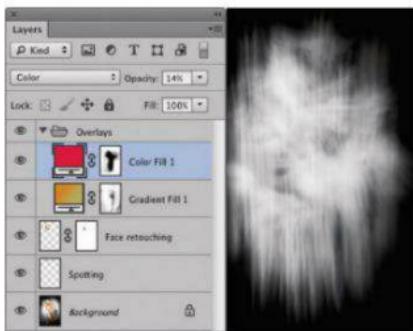
6 I then added a solid fill adjustment layer, which applied a strong red colour. With this layer I set the blend mode to 'Color' and set the layer opacity to 14%. I again added a layer mask to the adjustment layer and painted with black to hide the adjustment effect around the outline of the model.



8 What I did here was to drag and drop the image shown in step 7 to add it as a new layer above the main image (named 'Shadow mask'). I then set the blend mode to 'Screen'. As you can see, the Screen blend mode added a lightening effect where the white areas in the shadow mask layer overlaid the retouched image below.



9 In this final version I added a layer mask to the 'Shadow mask' layer and painted with white around the outline of the model. This allowed me to selectively apply the lightening shadow mask effect to create the desired lighting effect.



7 Here you can see a separate image that I shot in the studio using a special spotlight that used what is known as a gobo mask to create the shadow image seen here. I photographed a number of different shadow patterns so I could use the following steps to create various different-looking lighting effects.

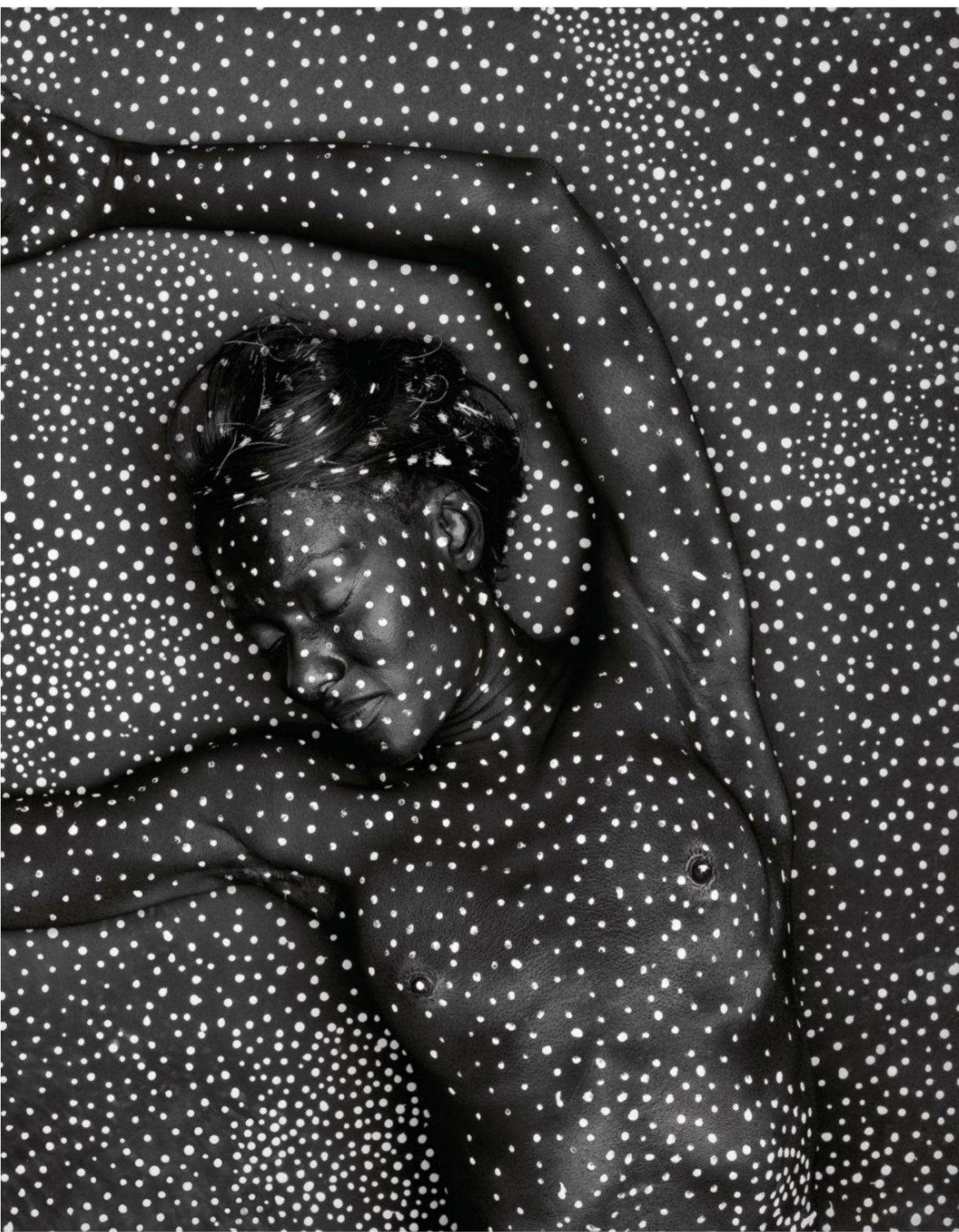
Art Wolfe is internationally famous as a nature photographer, so why is his latest project a series of fine-art nudes shot in a studio? He reveals all to **David Clark**

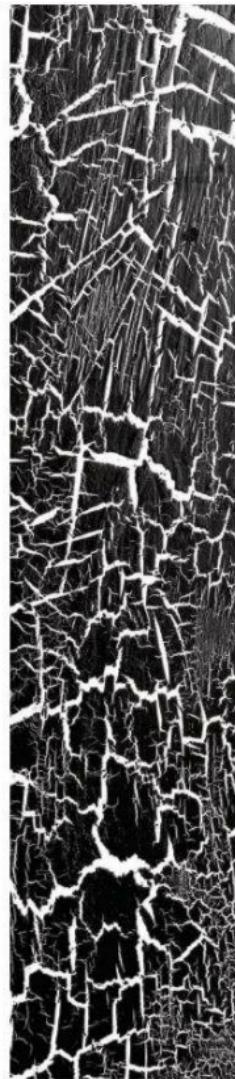
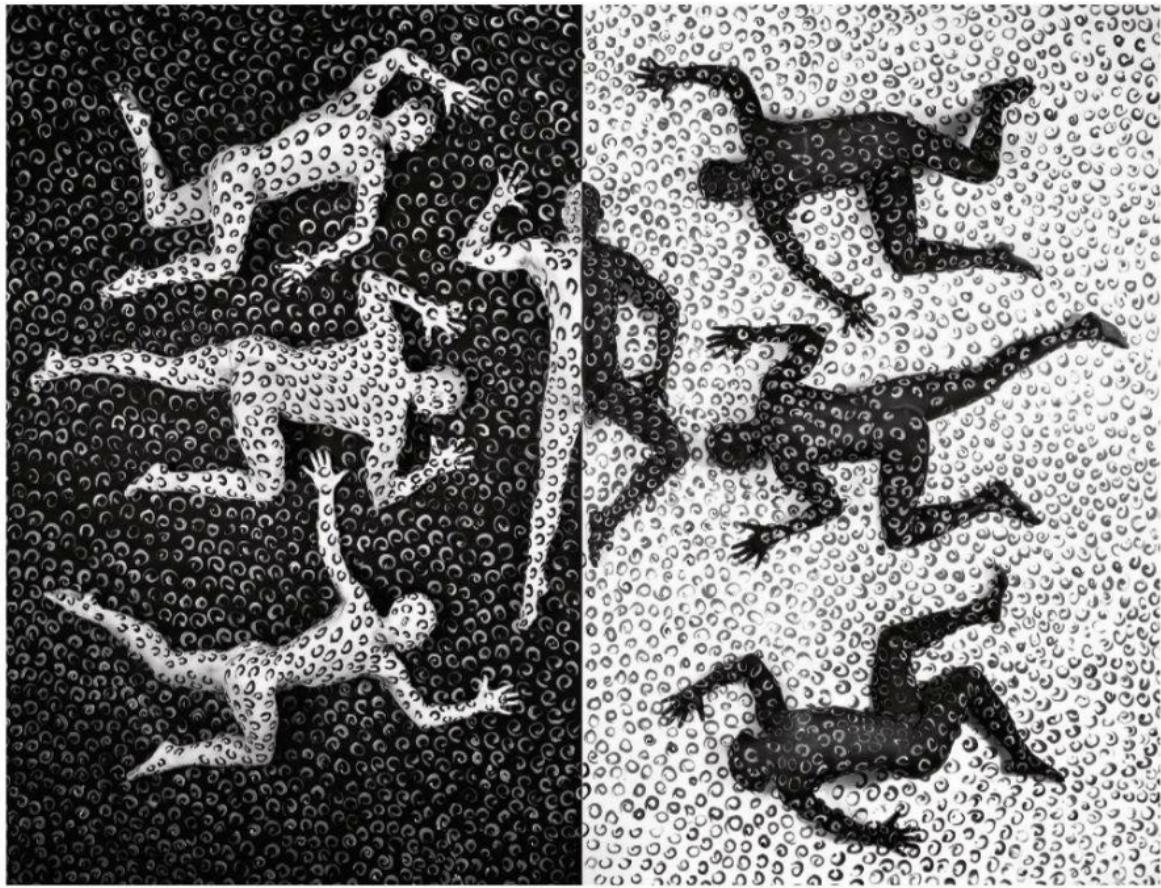
Body talk

ART WOLFE has worked in extreme environments around the world, but the place in which I'm interviewing him – a bungalow in the quiet Hertfordshire town of Potter's Bar – is not one of them. Art is briefly staying with a friend while lecturing in London, and although he's in a location that's anything but wild, he looks perfectly at home.

Art has, over decades of international travel while on assignment, developed the ability to look and feel comfortable in almost any culture or environment. At 61, he is one of the world's most accomplished nature photographers, and his portfolio, shot during his prolific 35-year career, includes spectacular wildlife, landscape and portrait work.







'We cover everything up, but in other cultures people are comfortable without clothes. Sometimes it seems to me that we in the West are the ones who are a little messed up'

However, Art, who initially trained as a painter, is not one to rest on his laurels and take the easy option. His most recent project, *Human Canvas*, is in many ways a new departure. It's a series of monochrome male and female nudes covered in body paint, mainly shot in a studio in his home city of Seattle, USA. He has photographed his models against backdrops that he has designed and painted, in styles influenced by indigenous cultures around the world.

He acknowledges that this project will surprise many people who are aware of his photography. 'As I've shown this work, it's been interesting to observe people's reactions,' he says. 'They might have thought they knew who I was and what I did, and then they see this. They look at it and wonder what it is, and it's not obvious to them. I like that surprise element.'

'I'm not doing it because I've achieved everything I've wanted to do in the other genres. In fact, I'm just as enthusiastic as ever about photographing landscape and culture and wildlife. The images for *Human Canvas* operate in a different part of the brain, and I'm really thrilled to do it because

I'm kind of challenging myself to go in a different direction. That's energising and exciting and it's what any artist would want.'

Despite the unfamiliarity of this new project, people who know Art's photography will notice some links with his earlier work. In particular, two projects stand out as directly leading to *Human Canvas*. The first is his 1997 book *Tribes*, which featured portraits of people in 35 different tribal groups around the world, many with tattooed or painted skin. The other is *Vanishing Act* (2005), a collection of images creatively exploring the ways in which animals and insects camouflage themselves in nature. Nevertheless, the way in which the images have been executed and presented marks a significant change from Art's earlier work.

WORKING WITH NUDES

Art says that the idea of using human bodies as living canvases began around ten years ago. 'I had the idea of photographing people to create a book in which I was going to shoot landscapes that looked like human bodies, and bodies that looked like landscapes, and blend them all together.'

he says. 'However, the more I explored that approach, the more I discovered other people had done something similar.'

He continued working with nudes and eventually began to develop the idea of painting bodies and photographing them arranged in patterns or camouflaged against a painted background. 'If you're working with nudes, the images are going to be either sensual, sexual or theatrical,' says Art. 'This work is aspiring to be more theatrical. Penises and breasts are there if you want to look for them, but I think you'd have to work at being offended by these images.'

Art acknowledges that shooting nudes – particularly male nudes – is likely to provoke a reaction, no matter how the subject is treated. 'If you say you're photographing naked men, people think you're weird and don't even conceive that it might be artwork rather than a beefcake calendar,' he continues. 'In a way it's forcing people to look at the human form, but I didn't want it to be too obvious. They're nudes, but I love the fact that you have to hunt for them.'

'I'm making a statement that the way we think about clothing is culturally defined. We cover everything up, but in other

Art's project is divided into three categories: Abstract (see above left and page 26); Clay (above right and right); and Pigment (pages 22-23)



cultures people are comfortable without clothes. Sometimes it seems to me that we in the West are the ones who are a little messed up.'

CREATIVE PROCESS

Most of the Human Canvas images were shot in Art's studio in Seattle, during breaks between his many other assignments. He would often do as little as one shoot per month on the project. Most of the models were not professionals and Art recruited them by advertising in local gyms. As he tried different techniques of body painting, the project divided into three separate series called Abstract, Clay and Pigment.

The Abstract series mainly shows people laid out in patterns, in images separated into two contrasting halves or blending almost invisibly into the background. Clay shows close-ups of models covered in a layer of clay, against a clay background that has dried and cracked in random patterns. Finally, Pigment, while also making use of camouflage techniques, shows painted models against backgrounds of calligraphy, aboriginal-style 'spot-painting' designs or parallel lines.



'On-camera flash is fine if you don't have time to take it off the camera, but there are drawbacks'



A small number of the images for Pigment were shot on location in Ethiopia, working with native tribesmen. To shoot them, Art returned to the remote Omo Valley, where he had worked many years earlier, and showed tribesmen the pictures of his artwork produced by their forbears. In doing this, Art helped them relearn painting styles and techniques that had since been changed or forgotten.

To shoot the majority of the project, Art used the Phase One camera system with a 60-million-pixel IQ160 digital sensor and a range of studio lighting. On each day of shooting, which started at 7am and ended at 6pm, he would have 10-12 different ideas that he wanted to explore. 'Sometimes we'd start with one idea and it would develop into something else as the shoot progressed,' he says. 'We'd just keep going and going. All the shoots were exhilarating but exhausting.'

For some images, he would spend up to four days painting as many as 10,000 brush strokes on a backdrop prior to a shoot, while on other occasions he would paint both

model and background at the same time. Many images were shot with the models standing up, but some involved arranging groups of models who were lying on the studio floor. For the images of nudes lying down, Art had the camera mounted 16ft above the floor and tethered to a laptop. The exposure was triggered with a keystroke.

The Clay images were the most difficult to shoot and the most uncomfortable for the models to endure. 'I started out shooting black people covered with white clay, then I experimented with covering a light-skinned person with clay and painting it black,' says Art. 'This had to be done quickly, because the clay draws the heat out of the body, so the models feel cold very quickly. Also, when the clay cracks, it really pulls on the skin and can be painful. The models had to be really patient.'

UNIQUE PROJECT

Art has intentionally allowed any imperfections that occurred in the painting process to remain in the final image. He believes that doing this adds an authenticity

to the image that is missing from heavily manipulated digital artwork.

'I want this project to be primitive and imperfect, so people can get the sense that it was made by somebody with hand and brush, not created in Photoshop,' he says.

Art has pushed the boundaries of his work with this collection of images and the final result is a rich, distinctive and original collection of photographs. He has said that from his point of view, this project stands alone from all the work he has done in the past.

'We live in a time when there's a huge amount of good-quality nature work being done,' he says. 'I look at images of polar bears and I can't tell if I shot them or if they were shot by someone who was influenced by me.'

'Human Canvas is different. I see it as a hybrid between painting and photography, and not many photographers are going to have the design and painting skills to do anything similar. I believe that when I'm long gone, this could be the work for which I'm best known.' **AP**

To see more images from **Art Wolfe's Human Canvas** project, plus videos of Art talking about and shooting the images, visit www.humancanvasproject.com. Human Canvas is available as a high-quality collectors' edition book signed by Art Wolfe and including a signed collectors' edition print. It is available on the Human Canvas website, www.humancanvasproject.com, price \$1,000.

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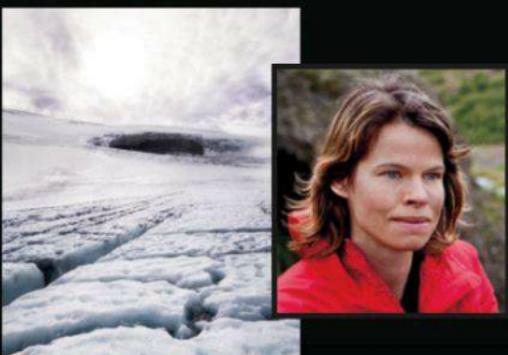
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Painterly perfection

Magda Wasiczek's painterly macro images effortlessly convey the beauty of nature through her masterful yet refined control of colour and light. She talks to **Gemma Padley** about her work

'@'

Nikon D80, Helios
44M 58mm f/2,
1/60sec at f/2,
ISO 200

BEING envious of a photographer's images is a terrible thing. Occasionally, when perusing photographs online, envy grabs me by the scruff of the neck and won't let go. I had such an experience when I stumbled across Polish photographer Magda Wasiczek's breathtaking body of work, as I couldn't get her images out of my head. Magda's beautiful photographs of insects and flowers seem to radiate light – bugs glimmer, flowers emerge radiant from shadows and butterfly wings become luminescent. A delicate combination of exquisite natural light, subtle colours and occasional subject or camera movement contribute to the uniqueness of her images.

When I ask Magda how she chooses her subjects, the answer is as poetic as her pictures. 'Sometimes, I just sit and soak up the smells of a meadow, the sounds and lights, waiting for the right moment,' she says. 'Maybe a butterfly will fly past or I will notice a ladybird; maybe some sunlight will flash in drops of dew on a spider's web.' I can tell this will be an interesting, if perhaps slightly cryptic interview.

UNIQUE EYE

Magda began shooting macro photographs six years ago and has garnered many plaudits for her images, most recently winning the 2012





International Garden Photographer of the Year competition.

Photography was initially a hobby, but her passion has gradually become more of a full-time pursuit. Her painterly photographic style comes from a love of painting, and before picking up a camera Magda used to paint and draw. 'My way of looking at the world and then photographing it stemmed from a fascination with painting,' she says. 'I changed only the tools I used. Instead of using brushes and pencils, I began to use a camera and lenses. I have learned to use their optical properties to achieve the effects I desire.'

There is something almost magical about Magda's images. Her interest lies more with the alchemy of photography and its power to present an impressionistic view of the world rather than reproduce an exact copy of it. 'My priority is not to show the world exactly the way it is,' she says. 'There are many other photographers who do this better than me. I want to present *my* vision of the world to the viewer – an idyllic

fairy-tale paradise. I hope my pictures will awaken the viewer's inner child, the world through the eyes of children is always more colourful, fascinating, mysterious and full of surprises.'

SUBJECT MATTER

While Magda has always liked nature, she began to explore the world of insects more intently through her passion for photography. 'I can walk for hours in the garden or a meadow, look at every plant at various times of the day and observe the change of light, shadows and colours,' she says. 'I also know when and where best to go to photograph dragonflies and butterflies, and on which plants I will find most ladybirds or where spiders are making their webs. I like photographing plants and insects in their natural environment and natural light in a nearby meadow but I also photograph flowers, which grow each year in my garden,' she adds. 'In late autumn and winter I sometimes make compositions of dried flowers, leaves and shells, and in early



Left: 'Star Dust'
Nikon D300, Helios 44M 58mm f/2, 1/2000sec at f/2, ISO 200, water spray

Above: 'Phyllobius urticae on Avena'
Nikon D80, 1/60sec, ISO 125

Below: 'Poppy on the Wind'
Nikon D300, 300mm, 1/1600sec, ISO 200



'Blue and White'

Nikon D80, Helios
44M 58mm f/2,
1/200sec at f/2,
ISO 100



spring, when winter has been unpleasant, I photograph flowers in pots.' Describing the insect and flower subjects she chooses to photograph as 'a breathtaking, spectacular phenomenon,' Magda adds that there is a need to be an early riser for this type of photography, especially in the summer when 'you have to be in the meadow by 4am at the latest so as to not miss this spectacle.'

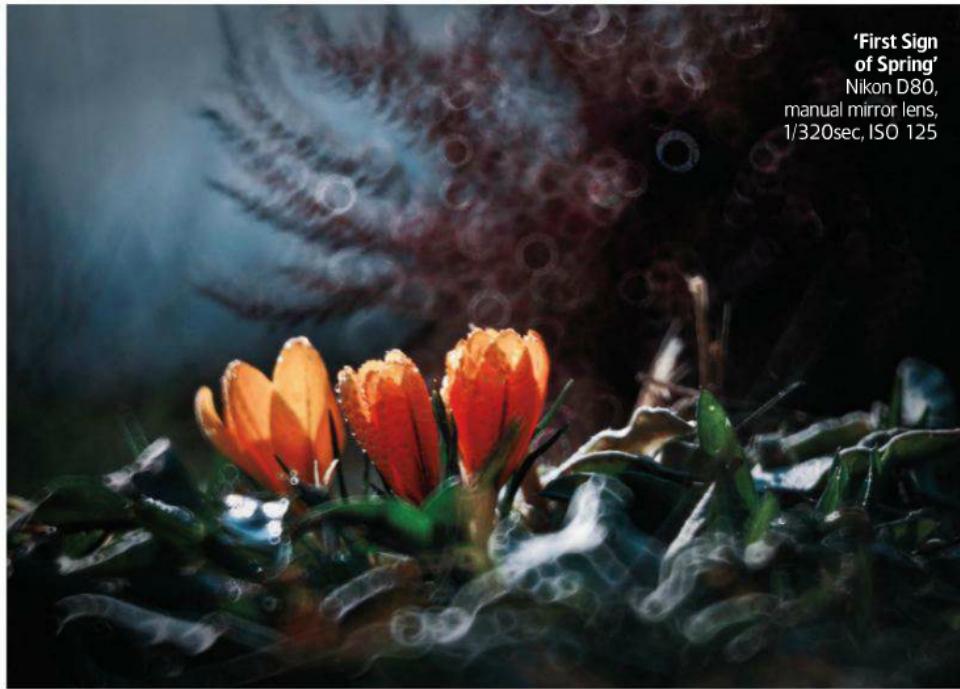
PREPARATION AND GEAR

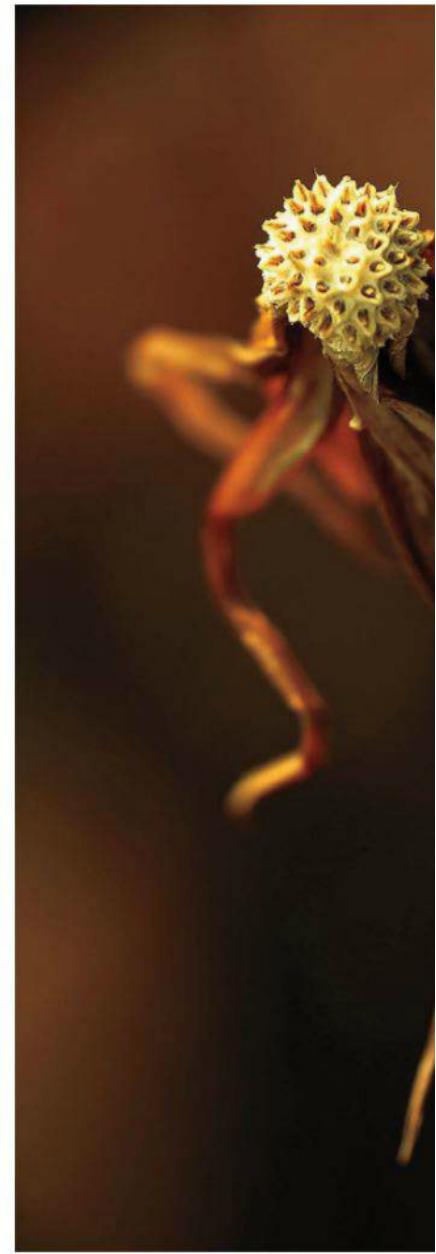
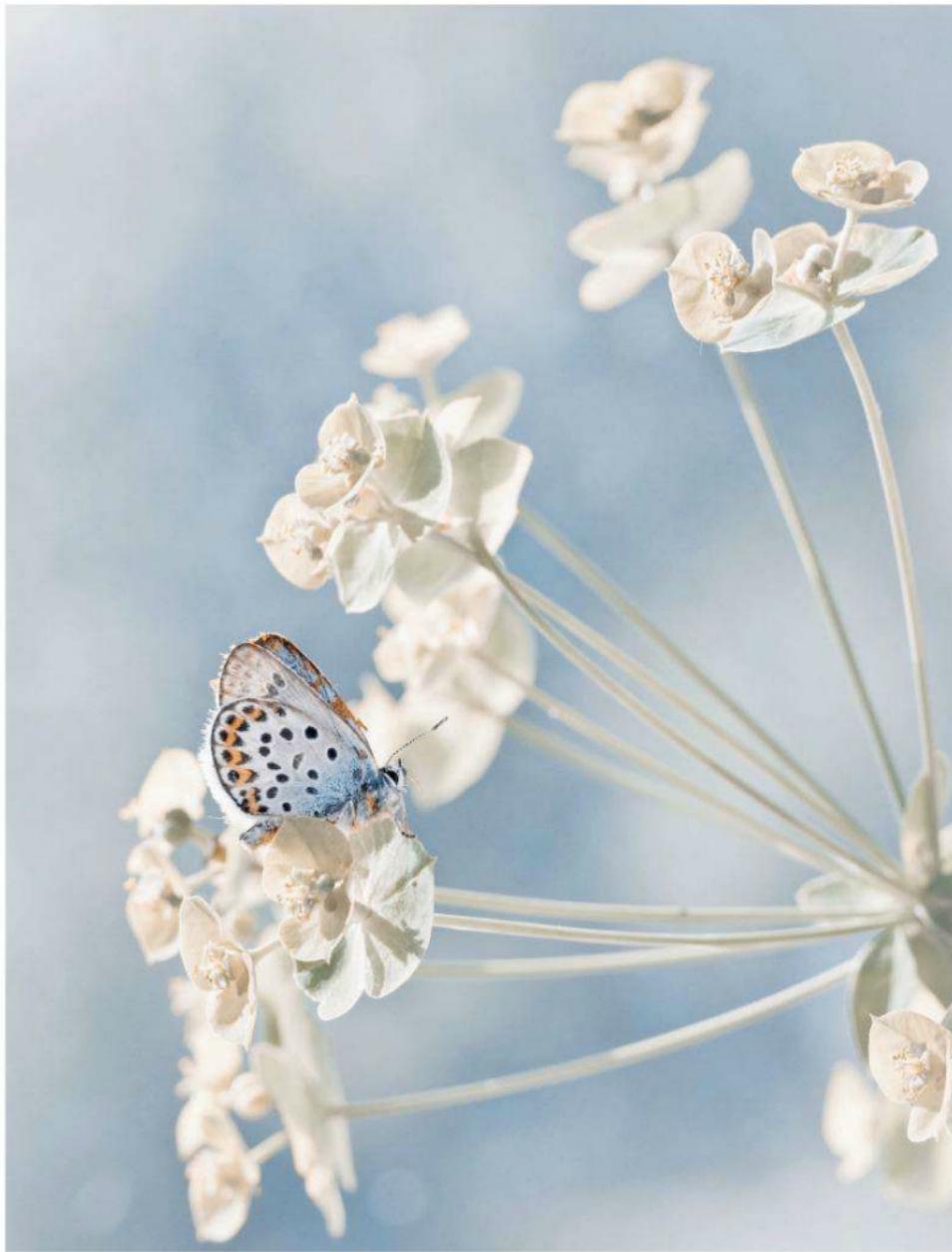
When preparing for a shoot, Magda may look at behind-the-scenes images of other nature and macro photographers at work and talk to fellow photography friends in Poland. 'I am fascinated by how much photographic equipment they have,' she says, 'such as tripods, lights, remote triggers and so on. It is amazing. I am fascinated by the technical approach, but at the same time scared. I admire these photographers for the results they achieve, but it's not for me. I try not to take too much equipment when I'm out photographing, such as lots of lenses, because if I keep changing lenses I will have less time to take photographs.'

Magda carries with her a Nikon D300 or D700 DSLR camera

**'First Sign of Spring'**

Nikon D80,
manual mirror lens,
1/320sec, ISO 125





with one or two lenses, perhaps a Tamron 90mm, Nikkor 60mm or a Sigma 150mm macro lens, plus older manual lenses that she uses with a M42 lens mount. She also has a Raynox DCR-250 super macro lens, macro rings, a small silver/gold folding reflector and a small mirror. She may also use a water sprinkler for the flowers.

'That's just about all I can fit in the pockets of my military-style trousers,' she says. 'I don't use a tripod because I find it limiting when I'm composing my shots. Not using a tripod sometimes affects the sharpness of the pictures, but this isn't the most important factor in my photos.'

'My post-processing it always the same,' she adds. 'I play with the colour balance, light and contrast and use the RGB Hue and Vibrance sliders. I like working in Lightroom and using Nikon Capture NX.'

COMPOSING THE IMAGES

Part of the skill of composing a picture is finding a way to frame the image to create balance and harmony between individual elements within the frame. Some photographers may plan their images beforehand, while others, including Magda, might compose their shots using intuition.

'When I go to a meadow or into the garden, I have no planned shots or compositions in my mind,' she says. 'I don't know what the images will look like – I let nature surprise me. Sometimes, when I find a subject, I'll take one or two shots and bingo! But at other times I can fill almost an entire memory card and not even find one shot worthy.'

BOKEH AND COLOUR

One feature that is especially striking about Magda's images is the use of shallow depth

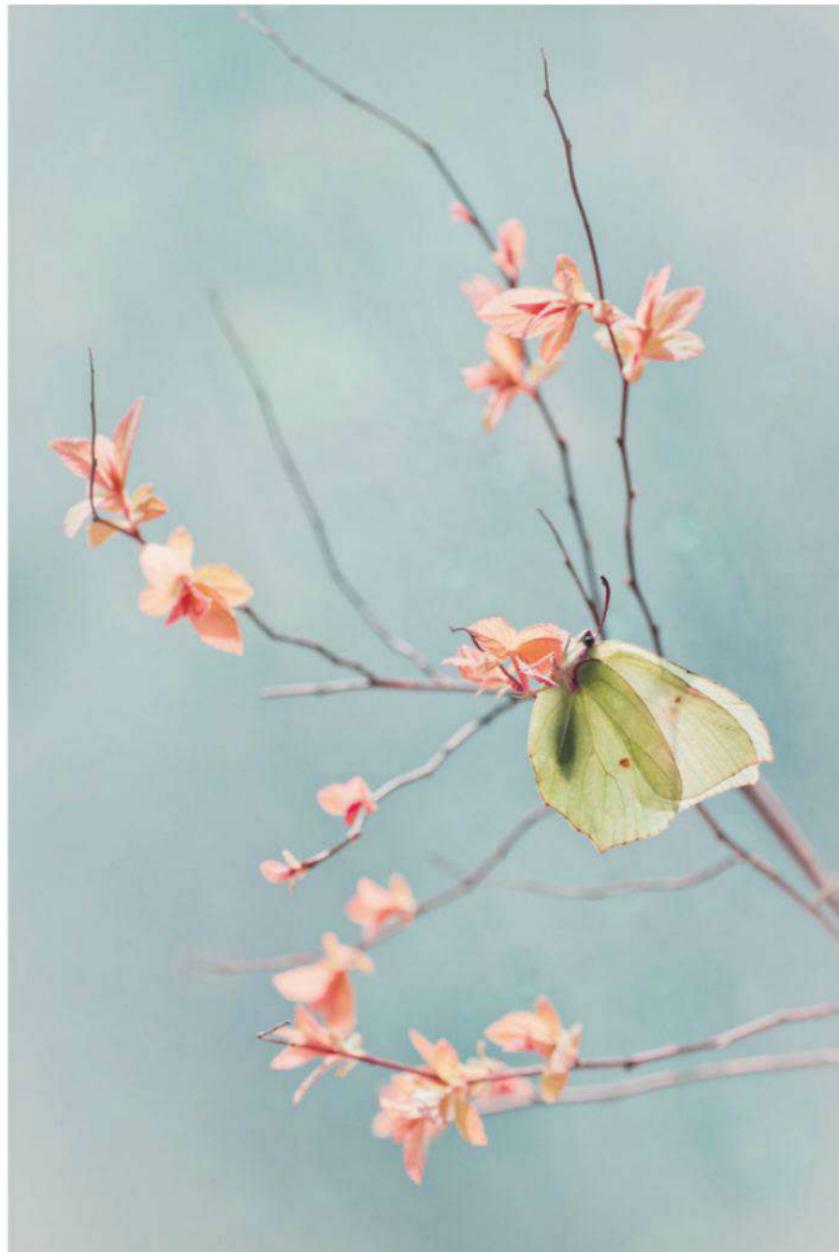
of field and the bokeh, or out-of-focus effects, this creates, an aesthetic she attributes to the older manual lenses she uses. 'I collect old lenses and test them for their individual vividness,' she says. '[I like discovering] interesting bokeh effects and technical imperfections created by these lenses. Of course, many of these effects can now be done in Photoshop, but to me it is more fun to play with lenses and to embrace their natural uniqueness and the element of surprise.'

Colour is also an important part of Magda's work, something she exploits to capture the fleeting nature of what she sees. Sometimes her images are full of colour and at other times she adopts a cleaner, minimal approach using only a select but carefully balanced colour palette.

'My pictures are records of an impression in which colours and light flash by, rather

Above left:
'Heaven to Rent'
Nikon D80, 90mm,
1/125sec at f/5.6,
ISO 200

Above: 'Alien'
Nikon Coolpix 8800,
Raynox DCR-250,
1/250sec at f/3.6,
ISO 50



than encyclopaedic documents,' she explains. 'I try to create as many effects as possible when I photograph. In nature, there are many combinations of contrasting colors. Sometimes I might use my children's abandoned toys in the garden, walls or a fence to create a colourful background.'

WORKING WITH LIGHT

Light is also a key part of Magda's images. 'I watch the light and follow it,' she says. 'Sometimes I use a small reflector or mirrors to brighten the shadows or illuminate the main subject when I'm photographing against the light. I never use flash.'

Magda's preferred time of day to photograph is in the morning or at sunset. 'Of course, light has a specific colour, depending on time of day,' she says. 'By nature, I am an owl, not a lark, so for me the perfect time to photograph is

mostly from late afternoon until sunset. At this time the low sun beautifully illuminates the plants and gives them a warm golden colour. In the morning and in the evening insects are at their most peaceful. I can shoot freely without worrying that they will fly away.'

Sometimes Magda will photograph on a cloudy day as this, she says, is the best time to take pictures that she categorises as 'pastels', where the colours are muted. 'I also sometimes take pictures at high noon, when the butterflies are flying like mad in the garden,' she adds. 'You can count on interesting shots of flying insects then.'

STANDING OUT FROM THE REST

Magda believes the biggest challenge in her photography is not a technical but a creative challenge. 'Once you've learned

the technical basis for macro photography, you have to look at your own style,' she says. 'The biggest problem is taking a picture that is different from all the others that are out there – creating an image that will grab the attention not only of "macro maniacs", but also people who love portrait or landscape photography or who find macro photography boring.'

She adds: 'The key is to show a small part of the world in such a way that impresses the average person who may not have paid attention to the world at their feet and may even hate those "nasty bugs"! I hope my pictures will delight and help people to see the beauty and diversity of nature.' **AP**

Above: 'Japanese Whispers'
Nikon D300,
90mm, 1/1000sec
at f/5.6, ISO 320

To see more of Magda's images, visit her website at www.magdawasiczek.pl

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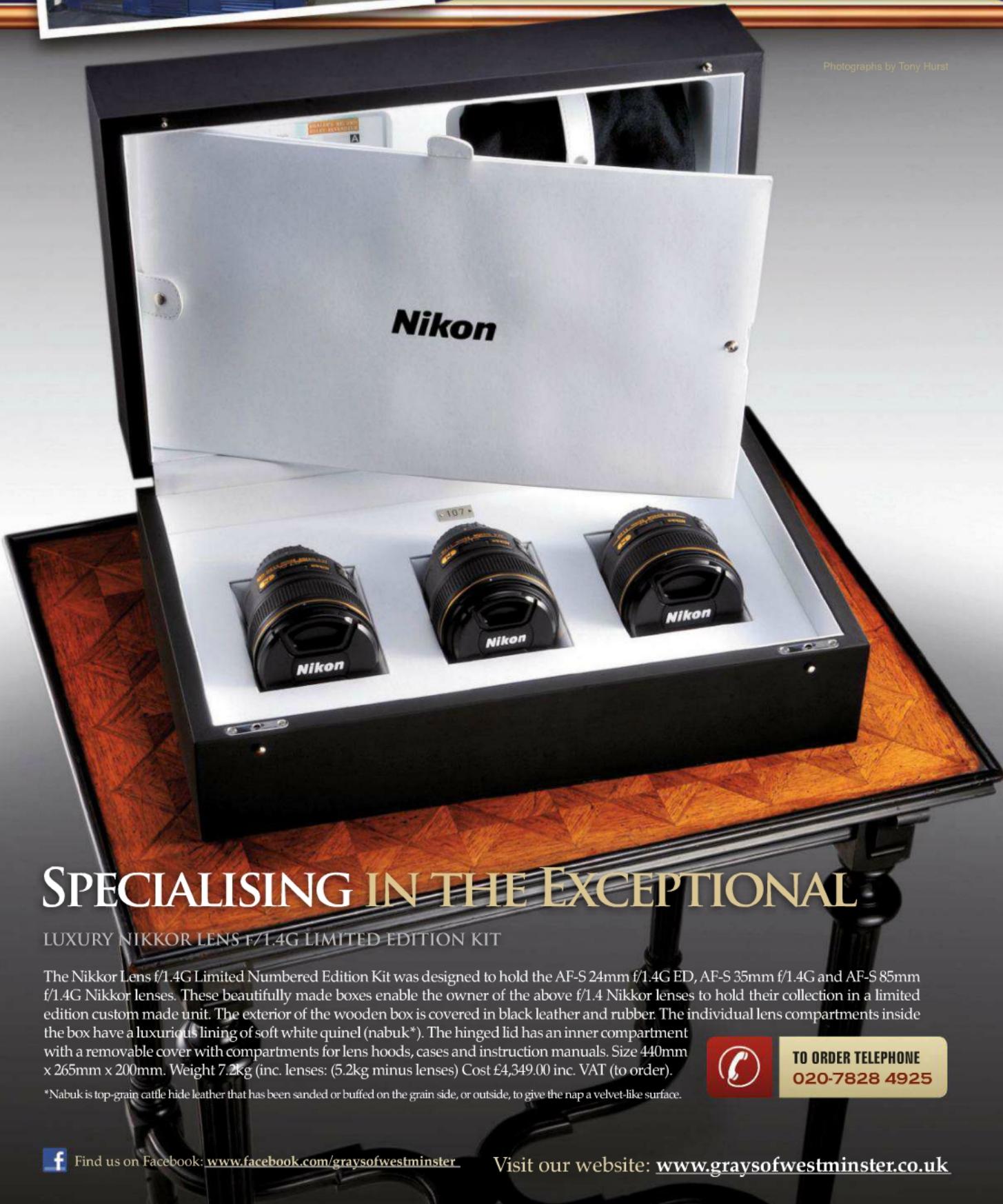


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Stephen Duffy Berkshire

When Stephen bought himself an Olympus OM-10 and set out to learn to take the kinds of photos he was seeing in magazines, he figured it would take about six months. 'It actually took five years,' he says. However, considering how many publications he's been featured in since then, it was definitely worth the effort. 'My favourite subjects are landscapes, wildlife and night shots, multiple exposures and panoramas,' he says. 'To get a shot I'm happy with requires a lot of time and effort.'



Migrant hawker and common darter dragonflies

1 Stephen has used a very fast shutter speed to capture these wonderful subjects
Canon EOS 5D, 300mm, 1/1000sec at f/4,
ISO 400.

Male broad-bodied chaser dragonfly

2 The level of detail visible in this image is what makes it so fascinating
Canon EOS 5D, 300mm and 1.4x converter,
1/200sec at f/16, ISO 200



Emerald damselfly

3 The background colours perfectly complement those of the subject in this image
Canon EOS 5D, 100mm, 1/100sec at f/8, ISO 200



George Johnson Hertfordshire

Given that his great grandfather, John Joseph Merrit, was a professional portrait photographer in the 19th century, that his parents were keen amateur photographers and that he received his first camera when he was four years old, one could easily think that photography is in George's blood. 'To me, it boils down to catching that split-second in time,' he says. 'When you take a shot, it's a single moment that will never be repeated.' Although George has no plans to turn professional, he is set on continuing with his excellent photography and hopes to emulate his hero, David Noton. To see more images from George, visit his website at www.fuzzypig.com.



Across the Light

1 The long shutter speed gives this image a sense of stillness
Canon EOS 5D Mark II, 24-70mm, 30secs at f/3.5, ISO 800, 0.6 and 0.9 ND grads, tripod

A Slice of Country Life

2 For this image, George has tackled the tricky prospect of shooting directly into the sun
Canon EOS 5D Mark II, 24-70mm, 1/6sec at f/22, ISO 400, 0.6 and 0.9 ND grads, tripod

The Old Fishing Hut

3 This shot effectively captures the feel of a misty morning just as dawn breaks
Canon EOS 5D Mark II, 24-70mm, 1/25sec at f/11, ISO 100, 0.6 and 0.9 ND grads, tripod

The Dawn Razor

4 The elements come together nicely in this beautiful scene
Canon EOS 5D Mark II, 24-70mm, 1/6sec at f/18, ISO 100, 0.6 and 0.9 ND grads, tripod



3





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Thomas has chosen a striking subject, but this picture works so well because he has also picked an excellent exposure and positioned his model in fantastic soft light. The blown-out background and the overlit hair lend this an airy and romantic atmosphere that creates more of a story than a normal picture of a girl would. Great work, Thomas – *Damien Demolder, Editor*



Thomas Simmonds East Sussex

A young Brightonian, Thomas picked up his first camera almost three years ago, during a restless period of unemployment, and hasn't looked back since. He loves fashion and beauty photography, and hopes to one day earn a living from it. In the future, Thomas would also like to travel the world. 'My dream is to explore amazing locations and create beautiful photographs while I am there,' he says. To see more images from Thomas, visit his website at www.tomsimmonds.com.

Nature

1 The use of colour is what really makes this image work
Canon EOS 5D Mark II, 50mm, 1/200sec at f/3.5, ISO 100

Seafront

2 The uniformity of the background sky draws attention to the model
Canon EOS 5D Mark II, 50mm, 1/160sec at f/8, ISO 100

Memorial

3 This composite image uses an intriguing double-exposure effect
Nikon EM, 50mm, 1/250sec at f/1.8, ISO 100

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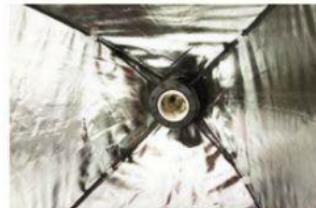
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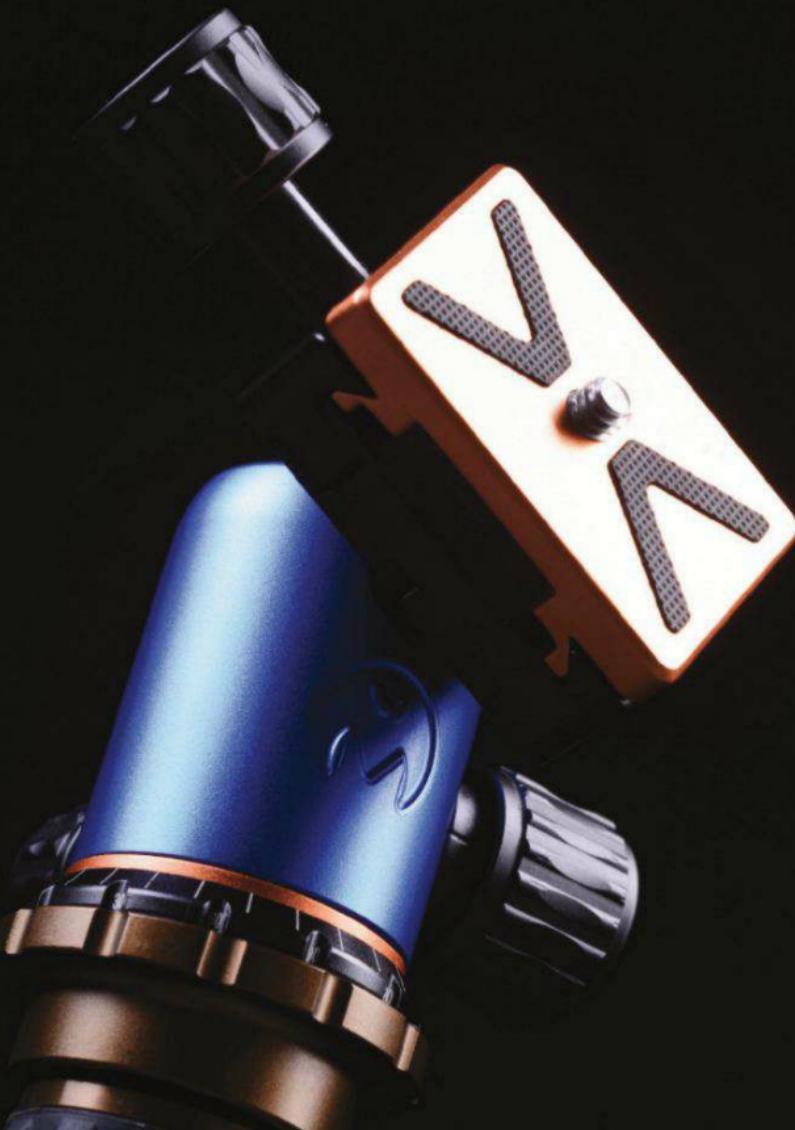
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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Cloak Bag \$49 (around £30)

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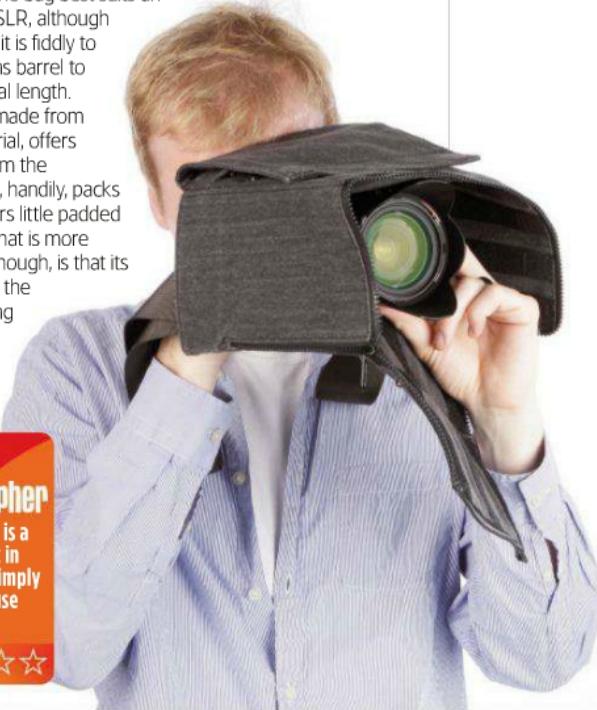
THE CLOAK Bag is designed to make street photography as subtle as possible by concealing ('cloaking') a camera even when it is in use. The 'shoot-through' underside of the bag unzips and then fastens up and out of the way to the Velcro inside. The camera can then be brought to the eye with the bag surrounding it.

Cameras up to an enthusiast DSLR are claimed to fit inside the bag, but I found it a little too snug for a Nikon D300S and it was only really possible to squeeze one hand into the bag with it. Functionally, the bag best suits an entry-level DSLR, although in either case it is fiddly to access the lens barrel to adjust the focal length.

The bag is made from a tough material, offers protection from the elements and, handily, packs flat, but it offers little padded protection. What is more detrimental, though, is that its design gets in the way of handling the camera quickly. **Tim Coleman**

Amateur Photographer

The Cloak Bag is a neat idea, but in practice it is simply too fiddly to use effectively



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent



Fujifilm X-Pro1 firmware update v2.00

Free to download

www.fujifilm.com/support/digital_cameras/software/#firmware

THE FUJIFILM X-Pro1, with its exquisite retro look and feel, and tough all-black finish, has quickly found favour with street photographers and those with a penchant for old-school reportage photography. It is at home in low-light situations and in our original test (AP 31 March) it gave a good account of itself. When Fuji announced a firmware update (version 2.00) encompassing autofocus operation, we were keen to try it out.

Our test involved a studio set with two X-Pro1 cameras, one upgraded and one not, identically trained on a subject. The shutters were depressed simultaneously and differences in the speed of focusing noted. The test was carried out in bright and then very dim illumination to ascertain any improvements in autofocus operation from the upgrade, particularly in low light.

Focusing in the upgraded version is noticeably quicker in low light. The testing was recorded on video and can be viewed at www.amateurphotographer.co.uk/Xpro1update.

Andrew Sydenham

Amateur Photographer

A worthwhile update with a significant increase in autofocus speed and accuracy



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Fast-aperture, high-end compact cameras

We round up six of the best such models, including the Nikon Coolpix P7700 and Sony Cyber-shot DSC-RX100.

AP 24 November

Olympus Pen E-PL5

The Olympus Pen E-PL5 uses the same sensor as the flagship OM-D E-M5, but is a more compact model with a tilt LCD screen.

AP 1 December

Fujifilm XF1

It's the smallest X-series camera so far, with sleek looks and manually controlled f/1.8 lens that folds away into the body for a compact size.

AP 1 December

Fujifilm X-E1

It's a more compact and affordable option than the company's X-Pro1, but the X-E1 uses the same sensor and has a higher-resolution EVF.

AP 8 December

Nikon Coolpix P7700

Nikon's latest high-end compact camera has a fast f/2 aperture lens with 28-200mm range, while the optical viewfinder has been removed.

AP 8 December

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To be held on Friday 16 November 2012 in the Blue Fin Building, 110 Southwark Street, London SE1 0SU

Itinerary

09.30	Welcome registration	Tea/coffee
10.00	Brain vs camera	Be better than your metering system
11.00	Brain vs camera Q&A	Presented by Damien Demolder
11.15	Creative composition	Presented by Nigel Atherton
11.30	Tips for shooting DSLR video	Presented by Nigel Atherton
11.45	Tea & coffee break	
12.00	Lighting – Natural light	Presented by Damien Demolder
12.35	Lighting – Studio light	Presented by Andrew Sydenham
13.00	Lighting demo Q&A	
13.15	Lunch	
14.15	Every image needs Photoshop	How you can use Lightroom and Photoshop to carry out essential edits
15.15	Every image needs Photoshop Q&A	Presented by Philip Andrews
15.30	Make cash from your photos	Presented by Matt Golowczynski and Michael Topham
16.00	Final Q&As to the panel and audience photo critique session	
16.30	Chat with the experts over a glass of wine	
17.30	Ends	

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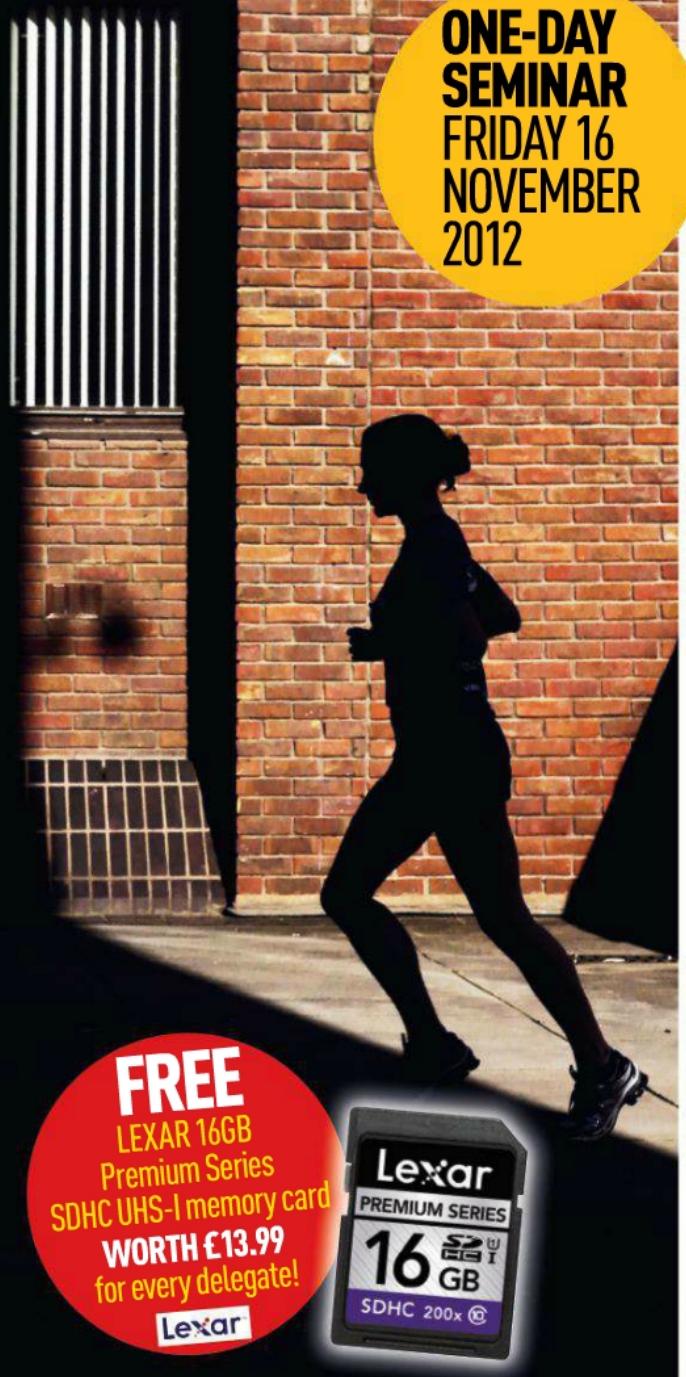
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Fujifilm FinePix F800EXR

Fujifilm's latest travel compact camera, the **FinePix F800EXR**, has a 16-million-pixel, 1/2in CMOS sensor and an impressive 20x optical zoom. **Vincent Oliver** looks at its key features



For this wideangle shot, the lens was set at 4.6mm (25mm equivalent on a 35mm camera), 1/600sec at f/7.1

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WHILE we are seeing more and more high-end compact cameras enter the market, there is still a big demand for small travel models with large zoom lenses, such as this latest offering from Fujifilm – the FinePix F800EXR.

FEATURES

At the core of the F800EXR is a 1/2in (6.4x4.8mm) CMOS sensor, with a sensitivity range of ISO 100-12,800. In front of this sensor sits a 20x 4.6-92mm Fujinon lens (equivalent to 25-500mm on a 35mm camera). The camera has eight shooting modes, including auto, program and the advanced EXR mode. When set to EXR, the camera is meant to recognise 58 different types of scene and will then automatically adjust the camera to its optimum exposure and image settings.

Like other recent cameras, the F800EXR can transfer images via Wi-Fi to mobile devices. A free Fujifilm camera app is available from the iTunes store for installation on an iPhone or iPad. To improve speed and save valuable space, images are resized to 3 million pixels by default when being transferred.

BUILD AND HANDLING

The FinePix F800EXR is well built and easily fits into a pocket or small bag, making it convenient to carry at all times. The lens is a three-section telescopic type, which extends to about 1 1/2in, and it retracts

into the camera when turned off.

The shutter release is placed at a slight angle to the top-plate, which makes it comfortable to use, while the mode dial is also angled, with clearly marked settings. For the casual user there are perhaps too many modes and menu options, although the program, auto and EXR modes can be used with confidence for most shots.

PERFORMANCE

Tested in a variety of shooting conditions, the FinePix F800EXR produces well-exposed images. However, it does have some annoying features. For instance, the zoom control is jerky, making accurate framing difficult, and while the intelligent flash produced evenly lit shots, it's not intelligent enough to pop up automatically when required, instead requiring manual activation via a side button.

Though the ISO 100-12,800 sensitivity range of the F800EXR may seem impressive, ISO 12,800 images are only 4 million pixels, and ISO 6400 files are 8 million pixels in resolution. Regarding to the image quality, I found the in-camera JPEG compression to be too high, even when the image quality is set to its Fine setting. Fortunately, the camera also shoots raw files, allowing colour noise to be reduced while maintaining detail.

At ISO 100 the noise is not really visible, but by ISO 800 it is showing in shadow areas. Images created with the ISO 12,800

setting are virtually unusable other than for effect.

The zoom lens is optically very good, although there is a choice of just three aperture settings – fully opened, stopped down and a middle setting. The actual size of the aperture decreases as the focal length increases. Fringing and chromatic aberrations are kept to a minimum, as is curvilinear distortion. At the maximum 500mm telephoto setting it can be difficult to shoot handheld, although the image stabiliser does help ensure sharp shots at longer focal lengths. **AP**

Verdict

WITH a huge number of features, the Fujifilm FinePix F800EXR should appeal to enthusiast photographers. However, the JPEG images can be an issue, so getting the best from the camera will require shooting raw images.





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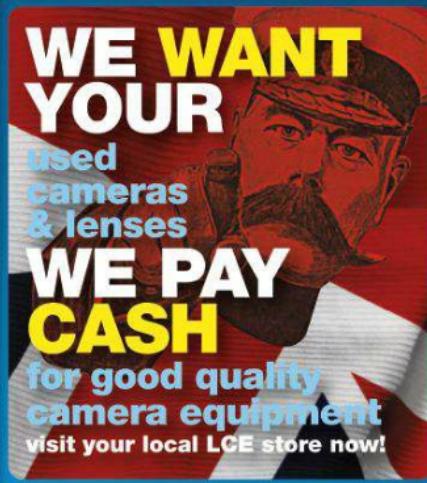
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Panasonic Lumix DMC-GH3

This new, not-so-compact system camera offers the best of Panasonic's digital imaging technology in practically every area. We get to grips with the company's flagship **Lumix DMC-GH3**



Tim Coleman
Deputy technical editor

A COMPACT system camera (CSC) is, as its name implies, small in size, so it is interesting to note that the best-selling CSC range – Panasonic's Lumix G series – is one that includes a viewfinder and is therefore physically larger than others of its type. Even larger than the G series is the firm's flagship GH series, and the latest camera in this range is the Lumix DMC-GH3. This

model is the largest we have seen from the company so far, being substantially taller than the GH2.

Such a bulky CSC suggests a serious photographic tool. Indeed, after a couple of press events and a *Hands-on* review (AP 6 October), we have been impressed by what the GH3 offers. With its predecessor, the GH2, finding continued popularity among video makers, Panasonic has responded with the GH3 by introducing a vast number of improvements in this field, as well as ones that will appeal to stills photographers, too. In an obvious attempt to create a more 'serious' product range for professionals and enthusiasts, the company continues to

AT A GLANCE

- 16.05-million-pixel, four thirds-sized MOS sensor
- Extended ISO 125-25,600 range
- 1.744-million-dot OLED EVF
- 3in articulated, OLED touchscreen
- Weather-resistant, magnesium-alloy body
- Optional accessories
- Street price around £1,000 body only

label its CSCs as DSLMs (digital single-lens mirrorless). I'm keen to see if the product rather than the label does the talking and, if size is the point of a CSC, has Panasonic pushed things too far with the GH3?

FEATURES

Panasonic has again kept faith with its 16.05-million-pixel four thirds MOS sensor. The sensor in the Lumix DMC-GH3 is the same as that used in the G5, which has been revised from the previous version. The company claims the sensor has a better ability to collect light, and sensitivity settings extend to ISO 25,600. Coupled with the Venus 7 HD II engine and latest noise-reduction algorithms, users can expect a notable improvement in low-light performance.

On paper it looks as though Panasonic has attempted to tick all the boxes and thrown everything from its arsenal into the GH3. The camera's build quality, autofocus system, rear



screen and viewfinder are all excellent features that are explored in greater detail in the relevant sections of this review, while the impressive video capabilities are outlined in *Features in use* (below).

There are shooting modes aplenty for all sorts of situations and picture styles. Time-lapse has a selectable start time and intervals down to every second for up to 9,999 shots. Multiple exposure is possible for up to four frames, with the option of auto gain for the final exposure. HDR is undeniably useful, while other shooting modes include 14 creative control modes, such as high-key, impressive art, cross-process and 'high dynamic'.

Using a standard Class 10 SDHC card, a high-speed burst of 18 frames can be recorded at 6fps for full-resolution raw files, with a write time of approximately 45secs. In JPEG capture, a 25-frame burst is possible with a write time of just over 10secs. The camera can be used again while files are being written, although not to the full high-speed burst potential.

As AP predicted last year, Wi-Fi is becoming the buzzword in the digital camera industry, and the GH3 is the first in Panasonic's CSC range to offer the technology built-in. Unfortunately, the test sample we used did not have fully functional Wi-Fi so we cannot comment on its effectiveness just yet.



In this very high-contrast scene, the evaluative metering wisely errs to the highlights. The JPEG exposure can then be brought back up to +2EV to reveal noise-free detail.

Alongside the launch of the camera, there have been some interesting additions to the company's lens range, which now includes a 12-35mm f/2.8 (24-70mm equivalent) and a 35-100mm f/2.8 (70-200mm equivalent). I suspect these lenses will do more to convince photographers of the seriousness of Panasonic's CSC range than the company's DSLM branding. The additions bring the range to a total of 17

lenses from Panasonic alone, not forgetting compatible Olympus and third-party lenses, which adds up to a total of 40.

9/10

BUILD AND HANDLING

It may be the most substantial GH-series model yet, but the Lumix DMC-GH3 is still lightweight and slots into the hand comfortably. DSLR users will immediately feel at ease with it. The textured handgrip provides a solid hold, and many key controls are placed intuitively around the camera within reach without having to adjust one's grip. The camera is especially well balanced with larger lenses in the system, such as the 14-140mm.

At 132.9x93.4x82mm, the GH3 is closer in size to an entry-level DSLR or even more enthusiast models such as Sony's Alpha 65 than it is to a small CSC like the company's own Lumix DMC-GF5. However, the compactness of a system is only in part about the camera body. I am really starting to see the true benefit of the four thirds format as a compact system camera. For the time I spent testing the GH3, I had it packed in the padded section of a small rucksack along with 25mm f/1.4, 45mm f/2.8 macro, 7-14mm f/4, 12.5mm f/12 3D, 12-35mm f/2.8, 35-100mm f/2.8 and 14-140mm f/4-5.8 lenses, and the whole lot weighs less than 2.5kg. Most of these lenses would be classed as professional in an SLR system. A full-frame DSLR camera and 70-200mm f/2.8 lens weighs the same as this entire kit, while packing the equivalent kit for a pro DSLR would weigh twice as much and require a much bigger bag. So not only are there plenty of lenses from which to choose, but one can pack both light and small, too.

One of the number of firsts for a Panasonic Lumix G camera is that the magnesium-alloy body of the GH3 is weatherproof, allowing it to withstand light rain and dust, so long as it is used with a weatherproof lens. To date, the new 12-35mm and 35-100mm lenses are the



FEATURES IN USE

VIDEO CAPTURE

The menu for the frame rate function (above left), and the available formats and frame rates when using 1080p capture

DURING the launch of the Lumix DMC-GH3, Panasonic outlined how it had responded to video users' requests and implemented an abundance of changes for the GH2's successor.

As before, full HD 1080p recording is possible, but here the frame rates are available at 50fps, 30fps, 25fps and 24fps, all with an improved bit rate of 50Mbps. In the All-I mode, broadcast-quality bit rates of 72Mbps are available. Each individual frame is compressed, and a frame-rate mode has been introduced for slow-motion down

to 40% and fast-motion up to 300%

to 48% and fast motion up to 500%.

Connectivity is comprehensive, with a 3.5mm jack, headphone port and synchro terminal. Through the HDMI output, files can directly be outputted to a hard drive rather than onto the memory card, which is handy for long videos.

Memory card, which is handy for long videos. Videos are still limited to 29mins 59secs. Any longer and legislation forces the device to be officially classed as a video camera, which would affect the cost of the unit to both the manufacturer and the consumer.

only units of this type. Optical stabilisation is provided through such lenses rather than in the camera itself.

For a camera at any level, the GH3 has a lot of buttons, including dedicated buttons for ISO, white balance and exposure compensation on the top-plate and five customisable function buttons (with an extra two via the touchscreen), most of which double as another control. Each of the seven function buttons can be set to any one of 37 controls, which cover virtually every one of the GH3's key controls. It takes a good memory to remember a large number of customised buttons, but through these controls direct adjustments can be made.

The AF mode switch is in a handy position and offers the single, continuous and manual-focus modes. There is also a drive-mode dial for the high-speed shooting, exposure bracketing, single and timer modes. With no mirror and therefore no mirror shake (slap) during exposure, the camera merely needs its timer mode when mounted on a tripod for a steady shot. The camera also has an 'electronic shutter' for silent shooting. This is extremely useful when trying to take photographs on the sly, be it in a church during a wedding service or when on the streets within earshot of your subject. When the electronic shutter is activated, the controls on the camera are limited; for example, the sensitivity range is available up to ISO 1600 only.

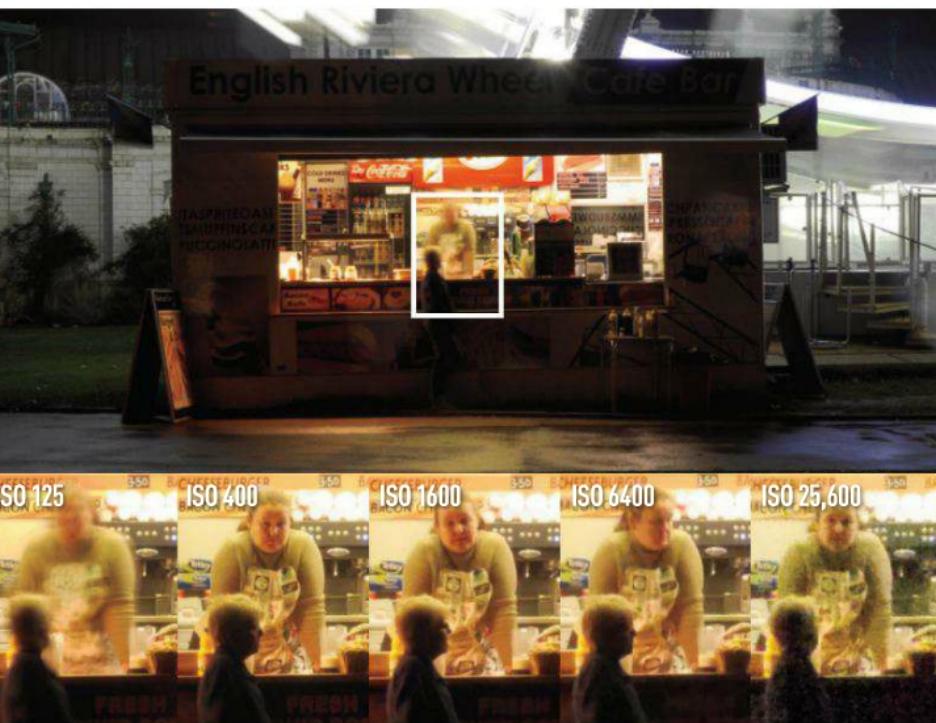
The built-in flash has a respectable GN 12m @ ISO 100 output (equivalent), and now covers an angle up to 24mm. There is a hotshoe port to which an optional external flashgun can be attached, too. Other optional extras include, for the first time, a battery grip, which further makes the GH3 suitable for power-hungry videographers. With two batteries in place, the camera has a claimed 1,200-shot battery life. Even with one battery, the shot capacity has been improved from last time round.

All in all, the handling of the GH3 left me wanting for little more.

9/10

METERING

The Lumix DMC-GH3 uses the same 144-segment multi-pattern metering system as its predecessor, which is no bad thing. In a number of situations the intelligent metering is reliable and predictable. For example, in bright conditions it is rare that any exposure changes are necessary. In overcast conditions, however, where the difference in tone between the sky and landscape is greater than in bright conditions, the camera usually meters for the brighter sky area, maintaining highlight details and producing overall dark exposures. At low ISO settings, it is then possible to 'brighten' the exposure up to +3EV before shadow noise becomes an issue. In the higher ISO settings, though, there is little room for manoeuvre with shadow noise, so one must be wary of dark exposures.



In a standard DSLR system, the D-pad or control wheel is used to scroll through the available metering points for spot metering. With a touchscreen that has 100% coverage, touch spot metering in the GH3 is a vastly more intuitive and quick method for achieving an accurate exposure for the subject. There is also an AF and exposure-lock button that resides next to the viewfinder, but this requires recomposing after the reading has been taken. So even

In the highlight part of this low-light scene, detail is crisp up to ISO 400, respectable at ISO 1600, but ISO 25,600 should be avoided

though intelligent metering is reliable, touch metering ensures the subject is metered for quickly and correctly.

8/10

AUTOFOCUS

Like the G5 and other Panasonic CSCs, the Lumix DMC-GH3 uses a contrast-detection-based AF system, which is extremely fast in good-contrast light and faster than many phase-detection-based systems used in DSLRs. It can snap into focus from infinity to its minimum focus distance with ease. In low-contrast situations, however, it's a different story. These systems are not as effective as phase detection. At times in single-point continuous AF, the camera needs to hunt for its subject in low light.

I find that the touchscreen really improves the handling of the AF, because as with metering, coverage is over the entire frame. With a gentle press anywhere on the screen (that barely affects the stability of the camera), single-point and pinpoint AF are particularly effective. In single-point AF, the size of the spot can be adjusted from a mere 3% (approx) of the frame to around 25%.

The 23 areas in the multi-segment AF mode are placed around nine central 'points'. A manual override is possible in this mode by pressing the screen for touch AF, at which point the camera identifies the closest of these nine points to the area touched on the screen and takes information from there.

As is the case with the G5, the touch functions of the rear screen are available even while the viewfinder is in use, which is an intuitive feature once you become used to it.

As a mirrorless system, full-time



To preserve highlight detail, the evaluative metering produces a dark exposure here, so brightening for the subject of +0.5EV is necessary

 AF is possible during video recording. Face detection and tracking AF work well for slow-moving subjects, but increase the speed and erratic movement of a subject and the system often struggles to keep up. High-speed sports photographers are unlikely to be enticed by the GH3, but for all other purposes the camera works well.

8/10

DYNAMIC RANGE

By sticking with the same number of pixels and working on the efficiency of the sensor, Panasonic has claimed an improved dynamic range in the Lumix DMC-GH3. It has been a wise move. A four thirds sensor is small when compared to APS-C units, and consequently hinders the range of tones captured in a single frame. In real-world images, the GH3 is able to capture a wider range of tones than I would expect of a four thirds camera. There are still times when an overcast sky appears more like a white mass if the exposure is made for midtones, but I have not seen so much detail in the highlights from a Panasonic camera before. There are more discernible tones in bright skies and the shine on the skin in a portrait.

As is common now, there are options for HDR shooting and exposure bracketing, the second of which has a direct control on the drive-mode dial, while handily direct access to HDR can be set through one of the function buttons.

8/10

WHITE BALANCE AND COLOUR

In the Lumix DMC-GH3's photo style, there are a handful of colour modes, including monochrome and a custom setting. When left in its standard photo style, the colours are pleasing if a little flat. I prefer working from flatter tones as a starting point, though, and making adjustments post-capture to saturation and vividness. Of course, these changes can be made pre-capture by using the vivid photo style, activating iDynamic (which increases contrast and therefore the brightness of colours), or by adjusting the parameters of the standard photo style to taste. The parameter adjustments available are contrast, sharpness, saturation and noise reduction.

Like most systems, the colour rendition produced by AWB is, on the whole, a little cool for my liking, but in most circumstances not noticeably so. Only when the correct white balance preset is used for the same scene and the results compared alongside the AWB image is it noticeable. There is space for up to four custom white balance settings, and assuming that one can remember which is which, it is comprehensive. All in all, it is possible to get some great results straight out of the camera.



Facts & figures



RRP	£1,800 with 12-35mm f/2.8 lens
Sensor	16.05-million-effective-pixel Live MOS
Output size	4608x3456 pixels
Focal length mag	2x
Lens mount	Micro four thirds
File format	JPEG, RW2 (raw), raw + JPEG, MPEG-4, MOV, AVCHD
Compression	2-stage JPEG
Colour space	Adobe RGB, sRGB
Shutter type	Focal-plane shutter
Shutter speeds	60 1/400sec plus bulb
Max flash sync	1/160sec
ISO	200-12,800 extended to ISO 125-25,600
Exposure modes	Program, aperture priority, shutter priority, manual, iAuto, scene modes, creative control, 3 custom
Metering system	144-zone multi-pattern sensing system
White balance	Auto, 5 presets, 4 custom, Kelvin, all with fine-tuning
Drive mode	6fps continuous high, 4fps continuous medium (both for 18 frames in raw and unlimited JPEGs), 20fps super high mode, 2/10sec timer, 3 images at 10sec timer
LCD	3in, articulated, 641,000-dot OLED touchscreen
Viewfinder type	OLED EVF with 1.744 million dots
Field of view	100% on LCD and viewfinder and 0.67x magnification (35mm equivalent), dioptre adjustment -4 to +4
Focusing modes	Single, continuous, manual
AF points	23-area, face detection, AF tracking, 1-area, pinpoint touch
DoF preview	Yes, with shutter speed simulation
Built-in flash	Yes, GN 12m @ ISO 100 (equivalent)
Video	Full HD 1080p at 24fps, 25fps, 30fps, 50fps or 60fps in either AVCHD, MOV or MP4 format
External mic	Yes, 3.5mm jack connection
Memory card	SD, SDHC, SDXC
Power	Rechargeable Li-Ion
Connectivity	USB 2.0, Mini HDMI, digital/video out, mic/remote in
Weight	550g (including battery and card)
Dimensions	132.9 x 93.4 x 82mm

PANASONIC, Panasonic House, Willoughby Road, Bracknell, Berkshire RG12 8FP. Tel: 0844 844 3852. Website: www.panasonic.co.uk

8/10

RESOLUTION & NOISE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured using the fixed 45mm f/2.8 macro lens. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.

JPEG ISO 125



RAW ISO 125



JPEG ISO 400



RAW ISO 400



JPEG ISO 1600



RAW ISO 1600



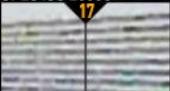
JPEG ISO 6400



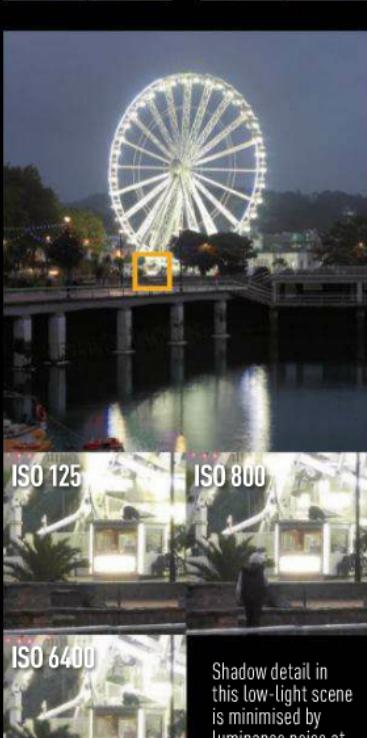
RAW ISO 6400



JPEG ISO 25600



RAW ISO 25600

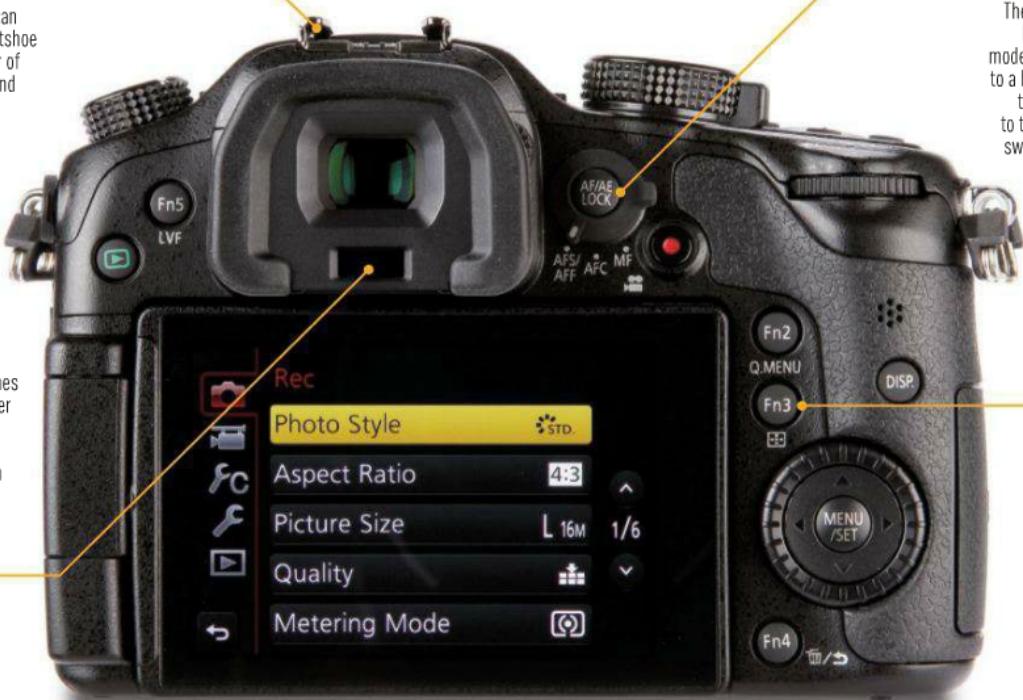


Shadow detail in this low-light scene is minimised by luminance noise at ISO 800, but it is more problematic at ISO 6400

FOCAL POINTS

Hotshoe

Optional extras that can be attached to the hotshoe port include a number of external flash units and microphones



Camera shown actual size

Accessories

There has been a number of new accessories launched alongside the GH3, not least of which includes the DMW-FL360LE flashgun and DMW-MS2E stereo shotgun microphone.

Connectivity

As one would expect from a camera at this level, there is a good range of connectivity, including a 2.5mm remote input, 3.5mm jack for headphone output and for microphone input, audio output and Mini HDMI.

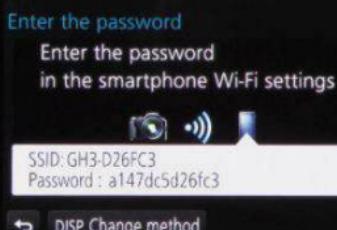
Battery

The GH3 has a quoted battery life of approximately 540 shots. It is the first G-series camera to have a compatible battery pack in the form of the DMW-BGGH3E. With a second DMW-BLF19E battery in place, the total battery life is over 1,000 shots.

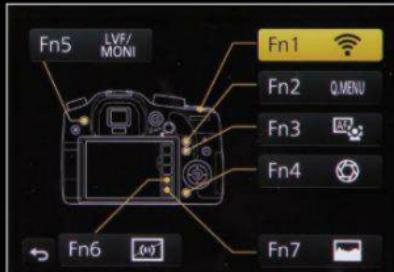
Scene modes

As well as the creative control menu that includes picture effects such as dynamic monochrome, HDR and toy effect, there are 23 scene modes, which include bright blue sky, glowing nightscape and backlit softness.

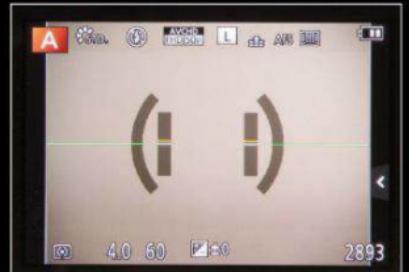
Wi-Fi



Function set



Digital level gauge





NOISE, RESOLUTION AND SENSITIVITY

In keeping the same pixel count as its predecessor, there is no improvement in the level of detail that can be resolved by the Lumix DMC-GH3 in good light, which is up to the 27 marker in raw format at ISO 125. This level of performance is equal to equivalent DSLRs such as the Nikon D7000. Where the performance has been enhanced is for low light, with the camera able to maintain the level of detail it can resolve further up the ISO range. At ISO 12,800, the GH2 reaches the 14 marker on our charts, while the GH3 is at the 22 marker.

However, that is not to say images are without luminance and chroma noise. The first real sign of luminance noise in highlight and midtone areas is at around ISO 1600, while images at ISO 800 are a little flatter in tone than the lower settings. Detail is still rather good even at ISO 6400, and it is not until ISO 12,800 and 25,600 that noise is a real issue in terms of quality of detail and depth of tone. As I would expect, the extended ISO 25,600 setting has severe chroma noise, too. Overall, these results are a marked improvement from what has come before, and this sensor certainly provides the best low-light performance from a four thirds camera to date. Compare it to an APS-C sensor of similar spec, however, and the GH3 is not quite there yet.

27/30

LCD, VIEWFINDER AND VIDEO

The Lumix DMC-GH3 uses a new OLED EVF that has a 1.744-million-dot resolution and is supposedly 8x faster than the one in the GH2. As for quick panning, the response time has definitely been improved from last time round. We liked the display of the GH2's screen, and the crisp detail of the GH3 display is even better, although not quite as good as the best in class. In use, the eye sensor underneath the finder can

The dominance of green in this scene has tricked the AWB into producing a magenta cast. Using the correct preset has sorted the colour balance

be employed for switching between rear screen and finder when the camera is placed to the eye, and to perform AF when the EVF is initially in use. There is a short lag between putting an eye to the viewfinder and the display appearing, and in this respect the best Sony EVF still has the edge in response time.

The rear screen has all the three key features that today's best screens offer. First, it's an OLED type, which means the display is bright and crisp. Its resolution may well be a tad low at 614,000, but in practice this does not bear any discernible downside on the output. Second, the screen is articulated from a hinge point on the side of the camera, which aids viewing from a number of different angles. Finally, it is touch-sensitive.

I have been a fan of Panasonic's touchscreens in its CSCs for some time, and here the GH3 goes one better, being a 'capacitive' type. Usually found in smartphones, these rely on electrical charges from your fingers to detect when and where on a display the user is touching. The touchscreens used in other Panasonic cameras are of the 'resistive' type, which requires a firmer push rather than a light touch. The screen really is responsive for touch shutter and touch AF, resulting in reduced camera shake. Navigating the menu is intuitive via the touchscreen, too, thanks to page breaks for skipping onto the next page, viewing images by pinching to zoom in and out, and swiping to go on to the next image.

With such a positive response to the GH2 from video makers, Panasonic has gone to town with refinements to the video capabilities of the GH3. For more details, see *Features in use* on page 50.

9/10

Competition



Olympus OM-D E-M5

TESTED 7 APRIL 2012



Sony NEX-7

TESTED 19 NOVEMBER 2011

AN RRP of £1,249 currently makes the DSLR-styled Panasonic Lumix DMC-GH3 the most expensive CSC on the market. It has some strong competition from other CSCs with built-in viewfinders, such as the Olympus OM-D E-M5, Samsung NX20 and the Sony NEX-7. The latter two have a higher pixel count and a larger APS-C-sized imaging sensor, and as such can resolve more detail than the GH3 while maintaining a strong low-light performance. The NEX-7 has a class-leading EVF, too, with a 2.359-million-dot resolution.

As for specification, the OM-D E-M5 is possibly the most similar to the GH3. Both use a 16-million-pixel four thirds sensor, have a weather-resistant magnesium-alloy body and optional extras such as a battery grip. Each camera also has a wide range of compatible lenses – more so than the APS-C models. The GH3 is far and away the largest CSC here, although its lenses are smaller than the equivalent ones in the Samsung and Sony systems.

Verdict

THE PANASONIC Lumix DMC-GH3 is not designed to slip into a pocket, and it is interesting that as Panasonic clearly views its CSCs as a viable alternative to a DSLR system, they don't need to be compact to sell. Taking a wise approach to the improvements it has introduced in the GH3, such as keeping the pixel count the same and instead improving the performance of the sensor, has led to better low-light and dynamic range performance. Also, its class-leading video features are sure to please those in that field. However, Sony's NEX-7 still has the edge for image quality.

It is in its handling that the GH3 really excels. Weather-resistant magnesium alloy, a comfortable hold, lightweight lenses, comprehensive and customisable button layout, intuitive touchscreen use, crisp viewfinder and optional extras including a battery pack, are all key factors that make the GH3 a pleasure to use.

**Amateur
Photographer**

Tested as
Enthusiast CSC
Rated Very good

86%

	1	2	3	4	5	6	7	8	9	10
FEATURES	9/10									
BUILD/HANDLING	9/10									
NOISE/RESOLUTION	27/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	9/10									

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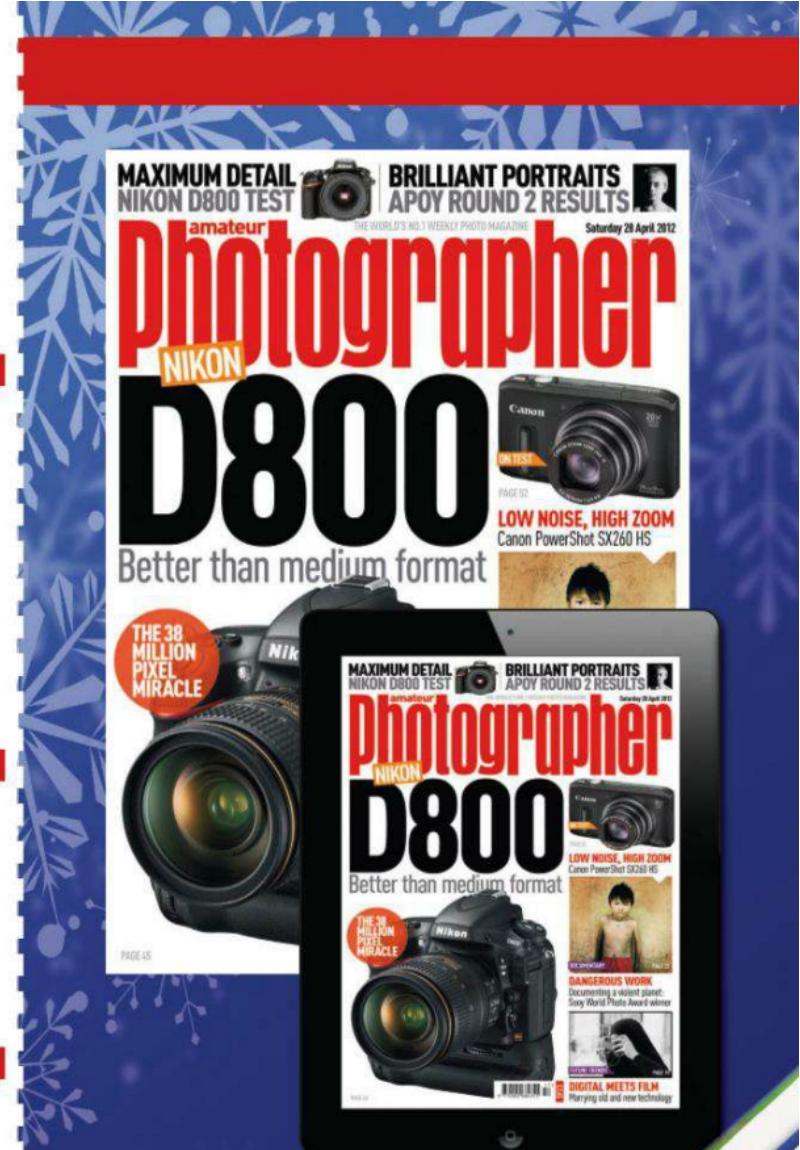
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AskAP

Let the AP team answer your photographic queries



COMPARING CAMERAS

Q As well as general photographs of birds, people and buildings, I enjoy macro photography of insects and bugs. Although I am pleased with the results I get from my Canon PowerShot SX30 IS, I am thinking about getting a DSLR. There is only one store in my area that has a good selection of cameras that I can look at and feel, and I've decided that I like the Canon EOS 600D as it's in my price range and has good reviews. However, I can't take comparison photos of my usual subjects in the store. If I could, it would enable me to make a comparison with my SX30 IS. If I had an EOS 600D with an 18-135mm lens and cropped my images to match those from my SX30, would I see an improvement in detail? **Rich Preece**

A The first thing that springs to mind is that you're going to be losing a significant range in terms of focal length if you switch cameras. Your SX30 IS has a 24-800mm equivalent zoom, while the 600D's 18-135mm lens would equate to roughly 29-216mm, losing a small amount at the wideangle end of the range, but a huge amount at the telephoto end. Whether or not this is an issue depends on how often you find yourself using the telephoto end of the zoom, so only you can decide this.

Unfortunately, for your close-up shots a side-by-side comparison is going to be the only way of answering this for sure, and I don't have these cameras to hand. Having said that, there's no reason why you couldn't compare them for yourself. Although you can't take comparison images that would directly match your usual

insects in the camera store, you could at least take some comparative close-up shots that emulate this as close as possible. All you really need to know is whether a cropped image from the 600D is going to resolve as much detail as the SX30 and the age-old staple for this would be to photograph a newspaper, ideally so you've got a mix of text and image in the frame. Take a shot with your SX30 as if you were photographing an insect (so try to match your usual shooting distance and so on), and then repeat this with the 600D. Then, back at your computer, crop the images from the 600D to match those from the SX30 and assess them side by side: the newspaper text will give you an idea of comparative sharpness, as would zooming in to look at the dot pattern making up any image.

Chris Gatcum



YASHICA BATTERY HOLDERS

Q I recently acquired a Yashica Medical 100DX kit (above), which I intend to use for macro photography in the assembly of a portfolio for submission to the RPS to try to gain my Associateship distinction. The equipment appears to be in good working order except that it lacks the two small plastic battery holders or cases, which renders it unusable. I have asked at my local camera shops, but they were unable to assist. Could you suggest where I can obtain a pair of these holders? **Gordon Perfect LRPS**

A Your Yashica Medical 100DX is a potentially exciting bit of kit, as it basically combines a dedicated 100mm macro lens (capable of 'true' 1:1 macro shots) with a built-in ringflash running off an external powerpack. Yashica's Dental Eye III was a similar proposition, but went a step further and permanently attached the lens (and flash) to a 35mm Yashica SLR, and used batteries in the camera to create an 'all-in-one' macro solution.

Both items turn up from time to time in second-hand dealers' shops and online, but I think you would be hard-pressed to find the battery cages for your Medical 100DX on their own. All I can do is ask if any AP readers have what you're after or can point you in the right direction.

Beyond that, my only suggestion would be to somehow manufacture an alternative battery pack using readily available AA battery holders. Two AA battery holders holding six cells each would match the basic power requirements of your Medical 100DX, so it would then, in theory, be a case of connecting those battery holders to the power pack. However, without seeing the unit or taking it apart, I have no idea how easy that would be. **Chris Gatcum**

FROM THE AP FORUM

Lenses for Nikon D3000

Mexxy asks I am looking to buy a new lens to play with. Ideally, I would like a 50mm for my Nikon D3000, but I will probably wait until Christmas for that. I've seen the Sigma AF 55-200mm f/4-5.6 DC lens at a great price,

AP GLOSSARY

RESOLVING POWER

Whenever we talk about how 'sharp' a lens is, we're often talking about two interrelated issues: resolution (the *resolving power* of the lens) and contrast. The resolving power of a lens is an objective measurement of the ability of the lens to record detail, and it is determined by photographing a resolution chart displaying pairs of black and white lines. One white line and one black line form a *line pair*, and the more line pairs that the lens can record per

millimetre (expressed as lp/mm), the greater its resolving power, or the better it is at 'seeing' fine detail.

However, knowing the resolving power of a lens is only part of the story. The contrast between the black and white lines also needs to be measured, as the higher the contrast, the more defined and sharper they will appear. Only when the resolving power and contrast have been measured can we start to get an idea of how 'sharp' (or not) a lens is.

TRY BEFORE YOU BUY

Q I am thinking of buying a Sigma 10-20mm lens for my Nikon D300S. However, someone I was talking to in a camera shop told me to go for the Tokina 11-16mm lens as it doesn't distort as badly as the Sigma, but when I read the reviews on the Sigma they state that it's a great lens with not much barrel distortion, either. Which one should I choose? **John Hall**

A You don't say whether it's the 10-20mm f/3.5 EX DC HSM or the 10-20mm f/4.5-5.6 EX DC HSM, but I'll assume it's the faster of the two, as that's the closest to Tokina's AT-X 116 Pro DX (11-16mm f/2.8) in terms of maximum aperture, and not that much different in price. That being the case, then I'd say you'd be happy with either of these lenses.

DxO Mark (www.dxomark.com) tested both lenses on a Nikon D300S body, enabling a direct comparison. It found that the Tokina lens (pictured right) is marginally ahead of the Sigma (f/3.5 model) in terms of its resolving power. It also has a faster maximum aperture. However, the Tokina lens suffers more from barrel distortion and chromatic aberration than the Sigma 10-20mm f/3.5 does, and Sigma's offering

also benefits from a slightly wider zoom range. So, where one edges ahead in one area, the other nudges past it in another, although in almost all instances the differences are marginal.

An alternative would be to take your D300S to a camera store that's got both lenses in stock and 'try before you buy'. It might mean a day out in the car or a trip on the train, but you would be able to take similar shots with both lenses. As well as having comparison shots to assess for yourself, it would also give you a chance to get a feel for the lenses. **Chris Gatcum**



but will this be fully functional with my D3000 or will I have to manually focus it?

NosamLuap replies You'll have to focus manually, as you need a lens with built-in motor for your D3000. Nikon calls these lenses 'AF-S' (for Silent Wave Motor, I believe), while Sigma calls them 'HSM' (Hyper-Sonic Motor). This lens, being just AF, requires a camera body that can provide the AF drive, which your D3000 cannot.

El_Sid replies Nikon has used two autofocus drive systems for its cameras. The first (older) one used a drive motor that was located in the

camera body, which coupled to the lens via a small 'screwdriver'-style lug. More recent versions have the AF drive motors in the lens, and these are lenses carrying the designation AF-S. Sigma uses HSM for its equivalent and Tamron uses USD and PZD.

The issue is that recent models at the lower end of the Nikon range (starting with the D40 and including the D3000 series), do not have an in-body AF motor, so they are best used with AF-S lenses. Although you can use a lens without a built-in motor, it will be manual focus only as you won't have an AF motor in the lens or your D3000.

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Olympus Stylus XZ-2

With its predecessor having attained something of a cult status, Olympus's latest high-end compact camera, the **Stylus XZ-2**, has a lot to live up to

Richard Sibley
Technical editor



AT THE time of the Olympus XZ-1's release, photographers praised the high-end compact camera as an excellent alternative to the Panasonic Lumix DMC-LX5 and Canon PowerShot G12, which were both seen as top-of-the-range compact cameras for enthusiast photographers. Now, 21 months on, the competition is even more fierce..

Announced in September at the photokina trade show, the new Olympus Stylus XZ-2 will have to strike the right chord to exceed the popularity of its predecessor. With this in mind, the XZ-2 has undergone a redesign and received a range of new features that should, once again, see Olympus challenge the likes of the Panasonic Lumix DMC-LX7 and the Canon PowerShot G15 for the compact crown.

FEATURES

Thankfully, Olympus has been sensible with the improved resolution of the new XZ-2, increasing it by around 1.5 million pixels. The 12.76-million-pixel, 1/1.7in (7.6x5.7mm)

back-illuminated CMOS sensor should offer improvements in image quality, rather than big increases in detail resolution. Given the size of the sensor, this is a wise decision from Olympus, and one that bodes well when we look at image quality more closely later. However, like all other high-end compact cameras, the XZ-2 will face stiff competition from the Sony Cyber-shot RX100 and its large, 1in-type, 20.2-million-pixel sensor. The sensors in most other high-end compacts all seem somewhat underwhelming compared to the size and resolution of the RX100.

Powering the XZ-2 is a version of the TruePic VI processing system found in Olympus's OM-D E-M5. This newer processor should help to reduce image noise, while speeding up the camera's functions. When combined, the new sensor and processor provide a sensitivity range of ISO 100-12,800, which is 1EV greater than the ISO 100-6400 range of the XZ-1.

One feature that has remained the same is the 6-24mm (28-112mm equivalent) f/1.8-2.5mm lens. On the XZ-1, this lens has proven to be very sharp, although it does suffer from curvilinear distortion. Sadly, the XZ-2 suffers identically, and JPEG files aren't corrected for this in-camera.

Most of the other major new features of the XZ-2 are to do with the camera's build

and handling, and the LCD screen, so more on these later.

8/10

AT A GLANCE

- 12.76-million-pixel, 1/1.7in CMOS sensor
- 3in, 920,000-dot tilting LCD screen
- ISO 100-12,800
- Street price around £479

BUILD AND HANDLING

At first glance, the XZ-2 looks to be a vastly different camera from its predecessor, with a more workmanlike appearance than the slick style of the original XZ-1. In fact, the new appearance is only really due to the addition of a two new features: a lever/button next to the lens, and a screw-on handgrip. Removing the grip goes some way towards restoring the look of the previous model, but as slight as the grip is, it makes a difference when holding the camera.

The lever switch next to the lens is an interesting new feature, as it actually controls the function of the ring around the lens barrel. Flick it in one direction and the barrel controls the shutter speed, aperture size or EV compensation. The ring will click when it is rotated, so you know exactly how many steps of adjustment have been added. Flick the switch in the other direction and the lens ring controls either the zoom control or manual focusing of the lens, with the lens having a smooth motion rather than clicking.

The inclusion of this lever is a nice touch, and it will no doubt be used to provide quick access to the camera's manual lens focusing feature rather than the zoom control. On top of this, there is a function button set into the centre of the lever switch. This can be set to a variety of functions.

The camera's top-plate has the

same selection of buttons as on the XZ-1, but with a few slight changes. The shutter button, power button, zoom rocker switch and mode dial have all been made larger, and they now protrude further out from the top of the camera. The mode dial is also firmer than the same dial on the XZ's previous incarnation, which could sometimes change modes if it were knocked while being carried around the neck or if loose in a bag. There is no such concern with the XZ-2.

Also on the top-plate is a standard flash hotshoe, which, when combined with the camera's accessory port, will allow the XZ-2 to use the Olympus VF-2 EVF.

On the rear of the camera the button layout remains largely the same, except for the addition of a second function button, which I assigned to the camera's metering mode. The video-record button has been repositioned, and it now sits on a ridge between the rear and top of the camera, at a 45° angle, which is a better position.

The most obvious difference between the builds of the XZ-2 and XZ-1 is that the rear screen on the new camera has a tilting mechanism. This is a good thing, although it does make the XZ-2 significantly chunkier than its predecessor. More on the XZ-2's articulated screen later.

8/10

METERING

On a bright autumn day, I found that the XZ-2's metering created fairly bright images, and on a couple of occasions I had to reduce the exposure slightly. Given the range of controls on the camera, this was pretty easy to do. One thing to note, however, is that by default, when the XZ-2 is set to its ESP evaluative metering mode, the AF point isn't taken into consideration. This can be changed in the camera's custom menu, but whether you prefer this feature to be switched on or off it is good to have the option in a camera such as this. I found that leaving the AF metering link switched off produces more predictable results when shooting landscape images.

When you combine the above custom



Noise reduction is very obvious in this ISO 400 image

Facts & figures

RRP	£479.99
Sensor	12-million-effective-pixel CMOS sensor
Output size	3968 x 2976 pixels
Lens	28-112mm (equivalent) f/1.8-2.5 4x zoom
File format	Raw, JPEG, raw + JPEG simultaneously
Compression	2-stage JPEG
Colour space	sRGB/AdobeRGB
Shutter type	Electronically controlled shutter
Shutter speeds	60-1/2000sec in 1/3EV steps plus up to 16mins Bulb mode
Max flash sync	1/2000sec with pop-up flash
ISO	ISO 100-12,800
Exposure modes	i-Auto, program, aperture priority, shutter priority, manual, 16 scene modes, 11 art filters
Metering system	ESP evaluative metering, spot metering, centreweighted, highlight and shadow
Exposure comp	±3EV in 1/3EV steps
White balance	Auto, 7 presets, Kelvin plus custom setting
White balance bracket	No
Drive mode	Approx 5fps for up to 200 JPEG images
LCD	3in touchscreen with 920,000 dots
Viewfinder type	N/A – optional VF-2 EVF
Dioptr adjustment	N/A
Focusing modes	Manual, single-shot AF, continuous, macro, super macro, AF tracking, face detection
AF points	35 points or 255 points in magnified view
DoF preview	Yes, via Live Guide
Built-in flash	Yes
Video	1080p 30fps MOV H.264
External mic	Yes – optional SEMA-1
Memory card	SD, SDHC, SDXC
Power	Rechargeable Li-Ion Li-90B battery
Connectivity	USB 2.0 Hi-Speed, HDMI
Dimensions	113 x 65.4 x 48mm
Weight	346g (including battery and memory card)

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function, the centreweighted, spot, and highlight and shadow spot metering, the Olympus XZ-2 has a comprehensive metering selection, making it ideal for enthusiast photographers demanding that little bit more from a compact camera. Of course, the iAuto mode, which selects the scene mode, exposure setting and metering itself, is always on hand for those just wanting to point and shoot.

8/10

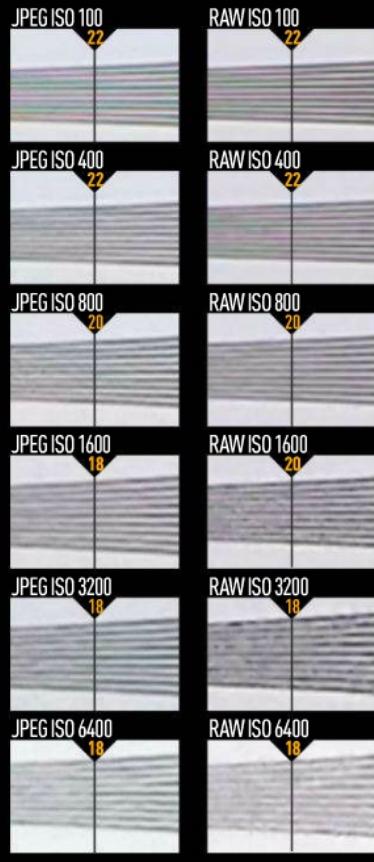
AUTOFOCUS

Olympus claims that the AF speed has been improved in the XZ-2, and we were fortunate to have an XZ-1 in the office to test this out. Comparing both the cameras,



RESOLUTION AND NOISE CONTROL

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured with the lens set to around 105mm. We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution at the specified sensitivity setting.



I can confirm that the Olympus's claim is true – the XZ-2 is indeed faster.

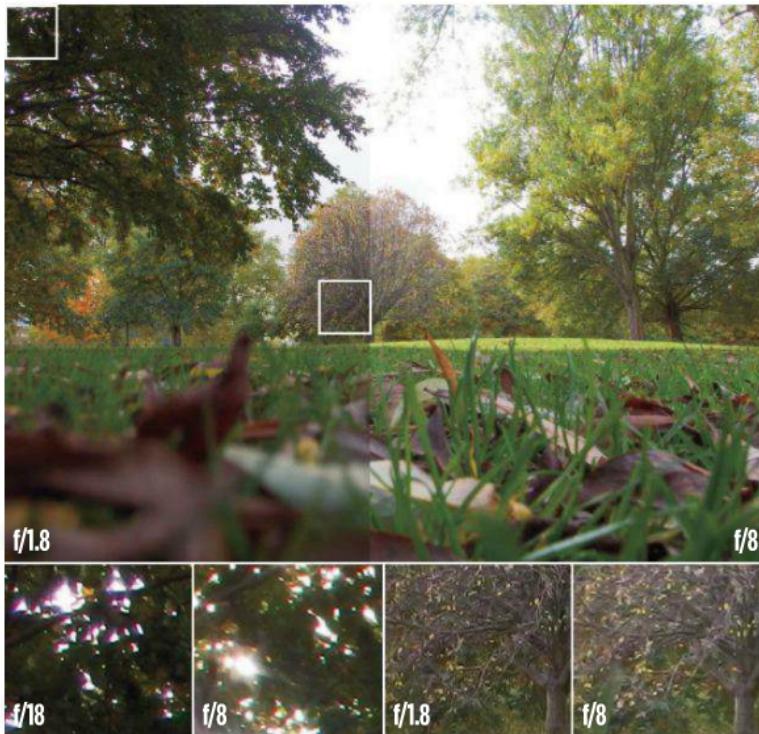
Further aiding the AF's ease of use is the touchscreen, which is used to change the AF point and focus the camera.

8/10

DYNAMIC RANGE

The XZ-2 has a dynamic range that's on a par with most other recent compact cameras we have seen. Blown-out highlight detail is the main issue, although when editing raw images it is possible to recover a fair amount of detail in both the highlight and shadow areas of an image.

8/10



The difference in depth of field across the aperture range can be clearly seen in these shots. Also, purple fringing and chromatic aberration are stronger when the aperture is set at f/1.8. However, with the effects of refraction, the f/1.8 image is sharper than the f/8 image

NOISE, RESOLUTION AND SENSITIVITY

With only a small increase in resolution, there isn't much extra detail that can be resolved by the XZ-2 compared to the XZ-1. The resolution chart shows that the new camera resolves the same amount of detail in both raw and JPEG files as other cameras we have seen with presumably very similar 12-million-pixel CMOS sensors, in particular the Canon PowerShot G15.

Noise is reasonably well controlled with the default JPEG settings. As you would expect from a compact camera, there are signs of luminance noise at ISO 400, particularly along edges in the image. Noise reduction obviously affects the surface texture detail in some images, even at low sensitivities, but fortunately the XZ-2 has the option to turn the noise reduction on or off, or to use it automatically, as well as to

set the strength of the reduction to one of three settings. Users should experiment with a few combinations to find the one that suits their needs.

Of course, if you take advantage of the XZ-2's raw shooting option then you will have full control over the resulting images. Most software should be able to all but completely remove colour noise from raw files, although luminance noise is more tricky. Careful sharpening is key, with only slight luminance noise reduction to retain as much of the sharp detail as possible.

As mentioned previously, the XZ-2 still suffers from the same lens distortion issues as its predecessor. Curvilinear distortion is quite severe, and purple fringing and chromatic aberration are also very apparent. Sadly, there is no automatic correction for these issues in-camera, providing another reason why it is best to shoot raw files with the XZ-2.

28/30

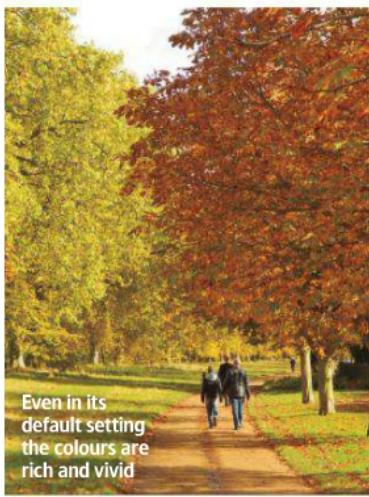
WHITE BALANCE AND COLOUR

The colours produced by the XZ-2 are very good. Landscape images look natural, with good colour rendition, particularly in the natural setting. The standard setting is slightly more vivid, with a higher contrast, producing great punchy images, particularly with the beautiful autumn colours that were present at the time the camera was tested.

8/10

VIEWFINDER, LCD AND VIDEO

Despite the tiltable 3in, 920,000-dot screen adding some depth to the XZ-2's body compared to the XZ-1, I find the



mechanism useful to have, particularly for shooting below waist height.

The screen is excellent, with a resolution improved over that of the XZ-1, and the touchscreen focus and shutter feature are useful. In fact, these are the only features set up to use the touchscreen; there are no other on-screen buttons or controls, which is good thing on a camera such as this.

The touchscreen has clearly necessitated the use of thinner glass in front of the screen, as the on-screen image appears closer than on the XZ-1. This has improved the screen in other ways, too. For instance, it is less reflective, with a higher angle of view. Olympus also claims that the screen has an anti-fingerprint coating, which doesn't work quite as well as it should given that fingerprints are clearly visible on the surface when the screen is off. When it is on, however, they disappear even when viewing the screen at acute angles. It really is an excellent LCD screen. It is also worth remembering that the XZ-2 has the option of using an electronic viewfinder, which is a boon for enthusiast photographers.

Video capture is much improved since the previous model, at up to 1080p for a duration of 29mins. This is an increase from the 720p for 7mins possible with the XZ-1. The file format has also changed, so that the new camera records .MOV files with H.264 compression.

8/10

Verdict

INITIALLY, I was concerned that the size of the Olympus Stylus XZ-2 may be prohibitive, but while it may not be as small as other cameras, the addition of the tiltable screen is definitely an improvement over the original model. If only it could have been a millimetre or two slimmer.

What I really like about the XZ-2 is the range of options in the custom menu, which means the user can really make it operate in the way that they wish. It may not be as comprehensive as a DSLR, but there is certainly more flexibility compared to other cameras, and I particularly like the new control lever at the front of the body.

Image quality is good, particularly from raw files, but it would seem an oversight that JPEG images aren't corrected in-camera.

Overall, the XZ-2 is a great compact camera, and those with the XZ-1 should consider upgrading. However, there is a huge amount of competition, and the Sony Cyber-shot RX100 is still spoiling the party for everyone else.

**Amateur
Photographer**

Tested as an
Enthusiast compact
Rated Very good

84 %

	1	2	3	4	5	6	7	8	9	10
FEATURES	8/10									
BUILD/HANDLING	8/10									
NOISE/RESOLUTION	28/30									
DYNAMIC RANGE	8/10									
AWB/COLOUR	8/10									
METERING	8/10									
AUTOFOCUS	8/10									
LCD/VIEWFINDER	8/10									

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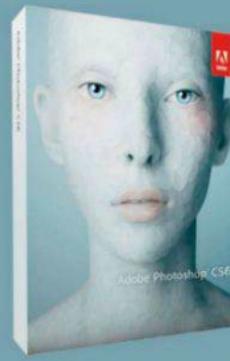


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Rectaflex Rotor

Ivor Matanle recalls a remarkable camera that he has never had the chance to own

IN 1949, two entirely different 35mm cameras came to the market that virtually tied with each other to be the world's first 35mm pentaprism SLR. One was the East German Zeiss Ikon Contax S, an M42 screw-mount camera about which I have written before. The other was the Rectaflex, a significantly different bayonet-mount SLR, made in Rome. To the best of my knowledge, the Rectaflex cameras were the only Italian 35mm SLRs ever produced.

The January 1951 edition of Britain's *Miniature Camera Magazine* (MCM) carried an editorial bemoaning the lack of available British-made 35mm cameras and applauding the newly permitted importation, from the end of 1950, of low-priced German cameras to the British market for the first time since the end of the Second World War. Comparing Britain's lack of progress in 35mm camera manufacture with that of other countries, MCM commented that, 'The Italians have been able to produce a whole range of cameras in this size', and that 'one of them, the Rectaflex, reviewed some time ago in MCM, is in the front rank of world miniatures in both performance and finish'.

Designed by Telemaco Corsi, Rectaflex cameras were handsome, well engineered and well received in key world markets. In 1951, the manufacturers, STAB SARA,

Rectaflex Rotor

With 50mm f/1.8 Angénieux, 90mm f/3.5 Kilfitt Kilar and 150mm f/3.5 Kilfitt Tele-Kilar mounted on the turret



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announced a remarkable camera for photojournalists called the Rectaflex Rotor. The principle of a revolving turret for several lenses of different focal lengths was well established in cinema and television camera production, and before the advent of true zoom lenses a revolving turret was the only fast way of changing focal lengths rapidly.

AP has been fortunate in gaining permission from Specialist Auction Services (SAS) to use its photograph (left) of a rare Rectaflex Rotor that was sold last year. This particular camera, serial number B13464, was fitted with three lenses - a 50mm f/1.8 Angénieux, a 90mm f/3.5 Kilfitt Kilar and a 150mm f/3.5 Kilfitt Tele-Kilar. Hugo Marsh of SAS tells

HOW MUCH DO THEY COST?

The Rectaflex Rotor pictured left sold at auction for £1,000 in 2011 and, if bought from a classic camera dealer, would probably be priced around £1,750. The Rectaflex shown above with its ever-ready case, fitted with a 40mm f/3.5 Makro-Kilar E, sold at auction for £200, which was probably a bit of a steal. The generally accepted value of a Rectaflex 1000 in good working order is about £400, of a Rectaflex 1300 about £600 and of a Junior, which is decidedly scarce, again about £600. But prices change all the time. For individual Rectaflex non-standard lenses expect to spend £100-£150.



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me that the camera was engraved inside the baseplate 'Rectaflex STAB SARA Roma, Made in Italy'. It sold for £1,000 in March 2011.

The camera behind the turret appears to be a standard Rectaflex 1000, and, not having been able to handle and inspect a Rectaflex Rotor, I have not been able to confirm that the camera body of a Rotor had a slightly reduced flange-to-film distance to enable it to maintain infinity focus despite the thickness of the turret structure between the lenses and the camera body. It is likely that a professional capable of affording a new Rotor would have had experience of ordinary Rectaflex cameras and lenses before ordering the Rotor, and would therefore expect to be able to use the existing Rectaflex lenses on the Rotor.

Total production of Rectaflex Rotors has been estimated as no more than 300, and they are certainly rare, although I heard via a collectors' forum of another example changing hands in Australia earlier this year.

RECTAFLEX MODELS

The traditional approach to identifying the different versions of the Rectaflex was by their fastest shutter speed, such as Rectaflex 1000 for the first model with shutter speeds from 1/1-1000sec, Rectaflex 1300 for the subsequent version with shutter speeds to 1/1300sec, and Rectaflex Junior for a simplified version of the 1000 with shutter speeds from 1/25-1/500sec only.

Relatively recent websites, mostly of US origin, use a different approach to describing the models, which is based on the camera serial numbers. Remember, these are just designations used by collectors, not model descriptions used by the manufacturer.

Pre-production prototypes produced in 1948 were termed Rectaflex Standard 947, and had most of the features of the early production cameras, including the fixed pentaprism and shutter speeds from 1-1/1000sec, with flash synchronisation at 1/25sec and a built-in film-cutting knife.

The first production series of Rectaflex 1000 cameras was from serial number 1000-1999 and is known as the Rectaflex

Rectaflex 1300

Fitted with a 50mm f/2 Schneider Xenon

1948

Rectaflex Standard 947 prototype exhibited

1950

Rectaflex 1000 and Rectaflex Junior on sale

1951/1952

Rectaflex Rotor appears

1952

Gold-plated Rectaflex Gold cameras for VIPs

1952

Rectaflex 1300 appears

1952/3

24x32mm-format Rectaflex

1953

Italian company goes out of business. Rectaflex Liechtenstein begins production

1956

Limited run of Italian-type Rectaflexes made at Curta factory

series 1000. Series 2000, almost identical to series 1000 but with a split-image focusing aid in the screen, was from serial number 2000-2999. By series 4000 (numbers 4000-5500), the film-cutting knife had been abandoned and a new advance/rewind lever had been adopted.

Series 16000 (numbers 16000-19000) had three different flash-synchronisation sockets for different types of flash bulbs – different flash build-up and shutter delay times – and had acquired a film-type reminder under the rewind knob. Series 20000 (numbers 20000-23000) had an internally modified shutter, presumably to rectify the reliability problems known to have troubled the early examples, and a reinforced bayonet mount.

Series 25000 (numbers 25000-32000) was the first to have the modified shutter with a fastest speed of 1/1300sec and had only two flash-sync sockets. The cameras used for the Rectaflex Rotor were series 25000 cameras, and this provides a clue to dates, since the Rotor appeared either late in 1951 or early 1952. Also during the Rectaflex 25000-series period,



Rectaflex 1300

With an unusual early follow-focus Schneider 135mm f/4.5 Novoflex-Xenar. When you squeeze a spring-loaded bar on the folding grip, the front of the lens moves back and forth to focus

the gold-plated and lizard-skin-covered Rectaflex Gold was made in small numbers for presentation to VIPs. Recipients included Winston Churchill and General (later President) Eisenhower. A version of the series 25000 camera with 24x32mm format was also made in small numbers for scientific use.

At some point late in early 1953, the



Rectaflex 1300

Detail of the shutter-speed dial. Note the UK patent numbers

PICTURE COURTESY OF BOBWHITE



company manufacturing the Rectaflex cameras went out of business. A new Rectaflex company was formed in which the Prince of Liechtenstein had a major interest, and a somewhat modified version, series 40000, went into production, usually known among collectors as the Rectaflex Liechtenstein. This had a redesigned pentaprism housing with a Liechtenstein coat of arms on the front surface. In 1956, a small number of non-Liechtenstein Rectaflex cameras was also built at the Italian Curta factory, although the circumstances that led to their production is not known to me.

RECTAFLEX LENSES

In common with several other European SLR brands of the 1950s and '60s, notably Exakta, Contax/Pentax, Praktica and Alpa, lenses with the Rectaflex bayonet mount were provided by a number of European lens manufacturers.

Standard lenses with which Rectaflex cameras were sold included a 50mm f/2 Schneider Xenon from West Germany, a 50mm f/1.8 Angénieux from France, a 50mm f/2.9 Angénieux, a 58mm f/2 Biatar from East Germany, a 50mm f/2.9 Berthiot Flor and a 40mm f/3.5 Makro-Kilar from Kilfitt in Munich. Each of those manufacturers offered a range of longer-focal-length lenses – typically 90mm, 135mm, 150mm and 200mm, plus, in the case of Kilfitt, focal lengths of up to 600mm, including the excellent 400mm f/5.6 Fern-Kilar. Schacht also produced Travenars and Travegons in Rectaflex fitting.

On the other hand, in those pre-retrofocus days, nothing more in the way of wideangle lenses was available beyond the excellent Kilfitt 40mm Makro-Kilar. This was a four-element Tessar derivative, initially with an f/3.5 maximum aperture, and then, from 1955 with an f/2.8 maximum aperture. Each was available in two versions: the D, which focused from infinity down to 1:1, and the E, which focused from infinity to 1:2. For obvious chronological reasons, most Makro-Kilars in Rectaflex mount are f/3.5.

As was common during the 1950s, when new lenses were kept scarce in Britain

WATCH OUT FOR

Hardened and pinholed shutter blinds are the most likely problem in a Rectaflex 60 years on, often coupled with hesitant slow speeds or other signs of the need for a shutter service, such as tapering (the shutter closing before the end of its travel at the faster speeds). Also check for signs of poor lens condition and for a stiff focusing mount.

YOU MAY ALSO LIKE



An Exakta Varex, very much a direct competitor in the 1950s. This one is a Varex IIB from the 1960s.



The inscription inside the Rectaflex 1300

Note the reference to Dawe Instruments, a British camera manufacturer, that was presumably the importer at the time

by import controls, many users and their repairers also adapted older lenses to fit SLR cameras of the time.

RECTAFLEX ACCESSORIES

The Italian manufacturers catalogued the usual basic lens accessories, such as filters, close-up lenses and extension tubes, plus ever-ready cases, but little else. This was a time when it was normal to expect to buy an independently manufactured lens hood or other accessory to fit your camera and the lack of a wide accessory range was not unusual.

In the previously mentioned issue of MCM, there is an article reviewing a substantial British-made Eris bellows unit for the Rectaflex, which begins, 'This accessory is another in the series designed for use with the Rectaflex camera... [and] shows the accessory with the standard Rectaflex camera mounted at the back and a 50mm f/1.8 Angénieux lens in the front panel'.

At this time, obtaining original manufacturer's accessories, even from the appointed distributor, would have been difficult, and British accessory manufacturers were making the most of an inadequately supplied market. AP



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Huge thanks to Bob White of the PCCGB, who photographed his Rectaflex outfit for this article; to John Wade; and to Hugo Marsh of SAS Auctions for permission to use two pictures and for providing detail about the Rectaflex Rotor shown in the firm's picture. Thanks also to James Styles for giving me the vital issue of MCM.

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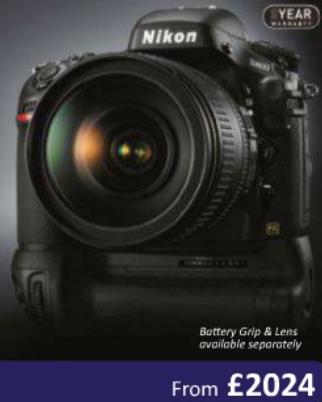
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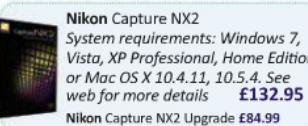
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£649 **Inc Cashback***
£719



28-300mm f/3.5-5.6 G ED
AF-S VR
£679

CANON LENSES

TS-E 17mm f/4.0	£1957
EF 24mm f/1.4 L II USM	£1299
EF 24mm f/2.8	£329
TS-E 24mm f/3.5 L II	£1695
EF 28mm f/1.8 USM	£382.95
EF 35mm f/1.4 L USM	£1158
EF 35mm f/2.0	£216.95
TS-E 45mm f/2.8	£1118.95
EF 50mm f/1.2 L USM	£1268
EF 50mm f/1.4 USM	£259 Inc £20 Cashback*
EF 50mm f/2.8 USM Macro	£329 Inc £20 Cashback*
MP-E 65mm f/2.8 1.5x Macro	£840.95
EF 85mm f/1.2 L II USM	£1699
EF 85mm f/1.8 USM	£304.85
TS-E 90mm f/2.8	£1118.95
EF 100mm f/2.8 USM Macro	£394.95 Inc £40 Cashback*
EF 100mm f/2.8 L USM Macro	£434.95
EF 135mm f/2.0 L USM	£899
EF 180mm f/3.5 L USM Macro	£1239
EF 200mm f/2.8 L USM II	£635
EF 300mm f/2.8 L USM II	£1999
EF 300mm f/4.0 L USM	£1099
EF 400mm f/5.6 L USM	£1079
EF 8-15mm f/4.0 L USM Fisheye	£1139
EF-S 10-22mm f/3.5-4.5 USM	£569 Inc £55 Cashback*
EF-S 15-85mm f/3.5-5.6 IS USM	£624
EF-S 55-200mm f/4.0-5.6 IS USM	£567
EF 16-35mm f/2.8 L USM II	£1065 Inc £80 Cashback*
EF 17-40mm f/4.0 L USM	£553 Inc £55 Cashback*
EF-S 17-55mm f/2.8 IS USM	£608
EF-S 18-55mm f/3.5-5.6 IS USM	£769 Inc £55 Cashback*

CANON LENSES

EF-S 17-85mm f/4.0-5.6 IS USM	£314 Inc £20 Cashback*
EF-S 18-55mm f/3.5-5.6 IS II	£132
EF-S 18-135mm f/3.5-5.6 IS	£318
EF-S 18-200mm f/3.5-5.6 IS	£359 Inc £40 Cashback*
EF 24-105mm f/4.0 L IS USM	£878
EF 28-135mm f/3.5-5.6 IS USM	£372.95
EF 28-300mm f/3.5-5.6 IS USM	£2099
EF-S 55-250mm f/4.0-5.6 IS II	£203
EF 70-200mm f/2.8 L IS USM II	£1799
EF 70-200mm f/4.0 L USM III	£229
EF 100-400mm f/4.0-5.6 L IS USM	£495
EF 70-300mm f/4.0-5.6 IS USM	£354.99 Inc £20 Cashback*
EF 70-300mm f/4.0-5.6 IS USM	£374.99
EF 100mm f/2.8 Macro	£1049 Inc £80 Cashback*
EF 100mm f/2.8 Macro	£1129
EF 75-300mm f/4.0-5.6 IS III	£229
EF 100-400mm f/4.0-5.6 L IS USM	£169 Inc £80 Cashback*
Canon Lens Cashback* ends 24.01.13	£1229

NIKON LENSES

50mm f/1.4 D AF	£244
50mm f/1.8 G AF-S	£164
60mm f/2.8 G AF-S ED Micro	£404.95
85mm f/1.4 D AF	£949
85mm f/1.8 D AF	£299
85mm f/2.8 D PC-E Micros	£1339
85mm f/3.5 G AF-S VR DX Micro	£378.95
105mm f/2.8 G AF-S VR IF ED Micro	£635
135mm f/2.0 D AF DC	£1029
180mm f/2.8 D AF IF-ED	£699
200mm f/4.0 Micro	£1179
300mm f/4.0 D AF IF ED	£1029
10-24mm f/3.5-4.5 D AF-S DX	£644
12-24mm f/4.0 G ED AF-S IF DX	£839
14-24mm f/2.8 G ED AF-S	£1309
16-35mm f/4.0 G ED AF-S VR	£829
16-85mm f/3.5-5.6 G ED AF-S DX VR	£391.95 Inc £50 Cashback*
17-55mm f/2.8 G ED DX AF-S IF	£441.95
18-35mm f/3.5-4.5 D AF ED	£1049
18-55mm f/3.5-5.6 G AF-S DX VR	£145
18-105mm f/3.5-5.6 G ED AF-S DX VR	£204
18-200mm f/3.5-5.6 G ED AF-S DX VR II	£524 Inc £60 Cashback*
24-70mm f/2.8 G ED AF-S	£1249
24-85mm f/2.8-4.0 D AF	£549
55-200mm f/4.0-5.6 G ED AF-S DX VR IF	£206 Inc £35 Cashback*
55-300mm f/4.5-5.6 G AF-S DX VR	£241
70-200mm f/2.8 G ED AF-S VR II	£1605
70-300mm f/4.5-5.6 G ED AF-S IF VR	£419
80-400mm f/4.5-5.6 D AF VR	£1239.95
Nikon Lens Cashback* ends 21.01.13	£1239.95

SIGMA LENSES

30mm f/1.4 EX DC	£289
35mm f/1.4 EX DC	£299
35mm f/2.0 AF	£269
50mm f/1.4 EX DG Macro	£379
50mm f/1.4 EX DG HSM	£379

TAMRON LENSES

with 5 Year Warranty	
90mm f/2.8 SP Di Macro	£347.95
180mm f/3.5 SP AF Macro	£698
10-24mm f/3.5-4.5 Di II LD SP AF IF	£349
17-50mm f/2.8 XR Di II VC	£365
18-200mm f/3.5-6.3 Di II VC PZD	£389
NEW! 24-70mm f/2.8 DI VC USD SP	£859
150-500mm f/5.0-6.3 Di II VC PZD	£199
EX DG APO Tele Converters	£199
24-70mm f/2.8 IF EX DG HSM	£599
50-150mm f/12.8 EX DC APO OS HSM	£799
50-200mm f/4.0-5.6 DC OS HSM	£175
50-500mm f/4.5-6.3 DC OS HSM	£999
70-200mm f/2.8 EX DG OS HSM	£899
70-300mm f/4.0-5.6 APO Macro Super DG	£155
70-300mm f/4.0-5.6 DG OS	£289
120-400mm f/4.5-5.6 DG OS HSM	£649
150-500mm f/5.0-6.3 DG OS HSM	£769
EX DG APO Tele Converters	£199

Digital Compact Cameras



NEW! PowerShot G15
£549



£50 CASHBACK*
£379 **Inc Cashback***
Canon Compact Cashback* ends 24.01.13



NEW! PowerShot S110
£429



Optio WG-2 Red or Black
12m waterproof
£279.99 ... £188

Optio WG-2 GPS Orange or White
£329.99 ... £219.99



Merrill DP-2
Foveon X3 sensor with a 30mm f/2.8 lens ... £799



SZ-14 Red or Silver, Black ... From £139
SH-25 MR Gold, Red, White or Black ... From £139.95

SZ-31 MR Silver or Black ... From £299.99 ... £195

TG-30 Blue or Red ... From £139.99 ... £108

TG-620 Blue, White, Pink, Green or Black ... £161

TG-820 Blue, Silver, Red or Black ... £196

NEW! XZ-2 Black ... £479



TX20 Blue or Black ... £256
Block or Brown
£259
£50 CASHBACK*
£429 **Inc Cashback***
Sony Compact Cashback* ends 24.12.12



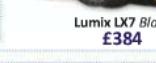
£50 CASHBACK*
£201 **Inc Cashback*** £236



£50 CASHBACK*
£389 **Inc Cashback*** £439



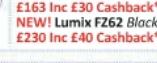
£50 CASHBACK*
£459.99



£50 CASHBACK*
£294



£50 CASHBACK*
£179.99



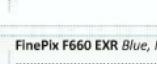
£50 CASHBACK*
£149.99



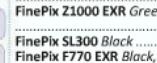
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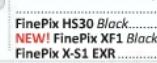
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£198



£50 CASHBACK*
£270



£50 CASHBACK*
£198



£50 CASHBACK*
£270



£50 CASHBACK*
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£50 CASHBACK*
£162

£50 CASHBACK*
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£50 CASHBACK*
£219

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PRINTER INK CARTRIDGES



EPSON
COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"

- Computer Upgrade Magazine

TOTAL
DIGITAL
PHOTOGRAPHY

**Ink Test
Winner**



Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£3.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£21.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£27.99 46ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£35.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£26.99 46ml	£4.99 50ml, 3 for £13.99	
T036 Black	£18.99 10ml	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£26.99 25ml	£4.99 31ml, 3 for £13.99	
T040 Black	£42.99 17ml	£3.99 20ml, 3 for £10.99	C62, CX3200
T041 Colour	£35.99 37ml	£4.99 46ml, 3 for £13.99	
T050 Black	£29.99 15ml	£2.99 16ml, 3 for £7.99	440, 460, 660, Photo 700, 750, 1200
T051 Black	£34.99 24ml	£2.99 26ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
T052 Colour	£34.99 35ml	£3.99 33ml, 3 for £10.99	440, 640, 660, 740, 760, 1160
T053 Colour	£24.99 43ml	£3.99 48ml, 3 for £10.99	Photo 700, 750
T0341-T0347 Set of 7	£11.99 9ml, set of 7	Check Website.	Photo 2100
T0341/8 each	£14.99 17ml	Check Website.	
T0342/3 each	£17.99 17ml	Check Website.	
T0345/6/7 each	£17.99 17ml	Check Website.	
T0441-T0454 Set of 4	£39.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX4600, CX6600
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	
T0452/3/4 each	£39.99 8ml	£3.99 21ml, 3 for £10.99	
T0481-T0486 Set of 6	£64.99 set of 6	£19.99, 3 sets for £56.99	R200, R220, R300, R320, R340
T0481/2/3 each	£14.99 13ml	£3.99 21ml, 3 for £10.99	RX500, RX600, RX620, RX640
T0540-T0549 Set of 8	£99.99 set of 8	£35.99, 3 sets for £99.99	Photo R800, R1800
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4 each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9 each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-T0554 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	
T0552/3/4 each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0591-T0599 Set of 8	£92.99 set of 8	Check Website.	
T0591/2/3 each	£11.99 13ml	Check Website.	
T0594/5/6 each	£11.99 13ml	Check Website.	
T0597/8/9 each	£11.99 13ml	Check Website.	
T0611-T0614 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	D68, D88, DX3600/3650, DX4200/4250, DX4800/4850
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	
T0612/3/4 each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0711-T0714 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	SX400/4054/15515, D789/2/20, B40W, BX300
T0712/3/4 each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0791-T0796 Set of 6	£69.99 set of 6	Check Website.	Photo 1400
T0791/2/3 each	£11.99 10ml	Check Website.	
T0794/5/6 each	£11.99 10ml	Check Website.	
T0801-T0806 Set of 6	£49.99 set of 6	£19.99, 3 sets for £57.99	Photo P50, PX650/660/700/700W/710W/720W, PX730W/800FW/810FW/830FW/830FW, R265/285/360, RX560/585/685
T0801/2/3 each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0804/5/6 each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	
T0870-T0879 Set of 8	£69.99 set of 8	Check Website.	Photo R1900
T0870 Glass	£7.99 11.4ml	Check Website.	
T0871/2/3/4 each	£8.99 11.4ml	Check Website.	
T0877/8/9 each	£8.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£69.99 set of 8	Check Website.	Photo R2880
T0961/2/3/4/5 each	£8.99 11.4ml	Check Website.	
T0966/7/8/9 each	£8.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£26.99 set of 4	£14.99, set of 4	S22, SX125/130, SX420W/425W/445W, BX305F
T1281 Black	£6.99 5.9ml	£4.99 13ml	
T1282/3/4 each	£6.99 3.5ml	£3.99 10ml	
T1291-T1294 Set of 4	£38.99 set of 4	£16.99, 3 sets of 4	SX420W/425W/445W/525W/D/620FW, BX305F/320FW/525W/535W/D/625FW/D/630FW
T1291 Black	£9.99 11.2ml	£4.99 16ml	
T1292/3/4 each	£9.99 7ml	£4.99 13ml	
T1571-9 each NEW	£19.99 25.8ml each or £154.99 set of 8	Photo R3000	
T1571-9 each NEW	£13.99 17ml each or £99.99 set of 8	Photo R2000	
T5591-6 each	£12.99 13ml each or £69.99 set of 6	Photo RX700	

Please call or check our website if you cannot find cartridges for your printer.

WIDE FORMAT INK



EPSON Stylus Pro 3800, 3880	T5801/5802/5803/5804/5805/5806/5807/5808/5809/580A/B 80ml each	£39.99
EPSON Stylus Pro 4900:	T6531/6532/6533/6534/6535/6536/6537/6538/6539/653A/653B 200ml	£72.99
EPSON Stylus Pro 4000, 4400, 7600, 9600	T5431/5432/5433/5434/5435/5436/5437/5438 110ml each	£49.99
EPSON Stylus Pro 4400, 4800, 4880:	T5441/5442/5443/5444/5445/5446/5447/5448 220ml each	£74.99
EPSON Stylus Pro 7800, 7880, 9800:	T6051/6052/6053/6054/6055/6056/6057/6138/6059 110ml	£47.99
	T6061/6062/6063/6064/6065/6066/6067/6168/6069 220ml	£72.99
EPSON Stylus Pro 7800, 7880, 9800:	T6021/6022/6023/6024/6025/6026/6027/6118/6029 110ml	£47.99
	T6031/6032/6033/6034/6035/6036/6037/6128/6039 220ml	£72.99

E&OE. Prices may be subject to change, but hopefully not!

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PRINTER INK CARTRIDGES



Canon Compatibles

BC13e Black 26ml	£2.99
BC16 B/C/M/Y 15ml	£2.99
BC16 PC/PM/R/G 15ml	£2.99
PG15 Black 29ml	£4.99
CL18 B/C/M/Y/PCP 15ml	£3.99
PG1520 Black 19ml	£4.99
CL1521 B/C/M/Y/G 9ml	£3.99
PG1525 Black 19ml	£4.99
CL1526 Black 19ml	£3.99
CL1527 Black 19ml	£4.99
CL1528 Black 19ml	£4.99
CL1529 Black 19ml	£4.99
CL1530 Black 19ml	£4.99
CL1531 Black 19ml	£4.99
PG140 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
PG512 Black 18ml	£14.99
PG124 Black 9ml	£1.99
PG124 Colour 16ml	£2.99
PG37 Black 12ml	£9.99
PG40 Black 28ml	£13.99
PG50 Black 28ml	£12.99
PG510 Black 11.5ml	£13.99
CL1523 B/C/M/Y/G 9ml	£3.99
PG1526 Black 19ml	£4.99
CL1527 B/C/M/Y/G 9ml	£3.99
PG1528 Black 19ml	£4.99
CL1529 B/C/M/Y/G 9ml	£3.99
PG1530 Black 19ml	£4.99
CL1531 B/C/M/Y/G 9ml	£3.99
PG1532 Black 19ml	£4.99
CL1533 B/C/M/Y/G 9ml	£3.99
PG1534 Black 19ml	£4.99
CL1535 B/C/M/Y/G 9ml	£3.99
PG1536 Black 19ml	£4.99
CL1537 B/C/M/Y/G 9ml	£3.99
PG1538 Black 19ml	£4.99
CL1539 B/C/M/Y/G 9ml	£3.99
PG1540 Black 8ml	£11.99
CL1541 B/C/M/Y 9ml	£8.99
PG37 Black 11ml	£11.99
PG40 Black 16ml	£14.99
PG50 Black 22ml	£21.99
PG510 Black 9ml	£11.99
PG512 Black 15ml	£14.99
PG540 Black 8ml	£11.99
CL38 Colour 9ml	£15.99
CL41 Colour 16ml	£16.99
CL51 Colour 24ml	£14.99
CL52 Colour 11.5ml	£15.99
CL53 Colour 21ml	£16.99
CL54 Colour 21ml	£16.99
CL55 Colour 21ml	£16.99
CL56 Colour 24ml	£16.99
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CL145 Colour 24ml	£16.99
CL146 Colour 24ml	£16.99
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Comprehensive Kata range in stock!
Below are just a few examples:

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£59	DR-466 £72	3N1-35 £169
£69	DR-467 £79	

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Comprehensive Tamrac range in stock!
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Expedition Range	Velocity Sling Range	Accessories
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£104	£39	£12
£119	£44	£13
£149	£49	£14
£169	£59	£11
		£20

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Comprehensive Vanguard range in stock!
Below are just a few examples:

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UP-Rise 33 £108	Outlawz 17Z £85	UP-Rise 46 £108
UP-Rise 38 £117		UP-Rise 48 £135

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E702 Large £52		300-600 Flash £114
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Aluminium 3-section legs, aluminium canopy, Q90 horizontal lifting central column	Aluminium 3-section legs, aluminium canopy, Q90 horizontal lifting central column
Weight: 1.85kg	Weight: 2.40kg
Load: 10.0kg	Load: 10.0kg
Folded: 57cm	Folded: 65cm
Height: 146cm	Height: 178cm
£99.99	£109.99

190CXPRO3 Carbon Fibre 3-section legs, Q90 column	190CXPRO4 Carbon Fibre 4-section legs, Q90 column
Carbon Fibre 3-section legs, Q90 column	Carbon Fibre 4-section legs, Q90 column
Weight: 1.29kg	Weight: 1.34kg
Load: 5.0kg	Load: 5.0kg
Folded: 58cm	Folded: 65cm
Height: 146cm	Height: 175cm
£204.99	£212.99

MM294A3 Monopod	MM294A4 Monopod	679B Monopod
Aluminium 3-section	Aluminium 4-section	Aluminium 3-section
Weight: 0.50kg	Weight: 0.50kg	Weight: 0.50kg
Load: 5.0kg	Load: 5.0kg	Load: 10.0kg
Folded: 59cm	Folded: 49cm	Folded: 64cm
Height: 151cm	Height: 151cm	Height: 162cm
£29.99	£34.99	£35.99

234 Tilt Head	234RC Tilt Head	804 RC2 Pan / Tilt
Ideal for monopods	With RC2 quick release	With RC2 quick release
Weight: 0.27kg	Weight: 0.27kg	Weight: 0.79kg
Load: 2.5kg	Load: 2.5kg	Load: 4.0kg
£14.99	£24.99	£49.99

496 RC2 Ball Head	498 RC2 Ball Head	410 Geared Head
With RC2 quick release	With RC2 quick release	With RC4 quick release
Weight: 0.46kg	Weight: 0.67kg	Weight: 1.22kg
Load: 6.0kg	Load: 8.0kg	Load: 5.0kg
£49.99	£79.99	£142.99

VANGUARD

Comprehensive Vanguard range in stock!

Below are just a few examples:

AltaPRO 263AT Tripod	AltaPRO 264AT Tripod
Aluminium 3-section legs, magnesium canopy, MACC Multi-Angle-Central-Column	Aluminium 4-section legs, magnesium canopy, MACC Multi-Angle-Central-Column
Weight: 2.00kg	Weight: 2.10kg
Load: 7.0kg	Load: 7.0kg
Folded: 70cm	Folded: 55cm
Height: 165cm	Height: 155cm
£134.99	£152.99

PRO 253CT Carbon Fibre 3-section legs, MACC column	PRO 283CT Carbon Fibre 3-section legs, MACC column	NEV! Nivelio Tripods
Carbon Fibre 3-section legs, MACC column	Carbon Fibre 3-section legs, MACC column	A new range of light-weight, flexible, compact tripods with heads that fold flat in a few seconds thanks to the unique, inverting open canopy.
Weight: 0.60kg	Weight: 0.80kg	204BK H:101cm, W:0.6kg £53.99
Load: 7.0kg	Load: 8.0kg	214BK H:120cm, W:0.7kg £76.49
Folded: 63cm	Folded: 54cm	244BK H:145cm, W:1.1kg £107.99
Height: 165cm	Height: 170cm	245BK H:161cm, W:1.2kg £116.99
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PH20 Ball Head	SBH100 Ball Head	GH100 Pistol Grip
Lightweight, magnesium alloy, three spirit levels, quick release plate.	Lightweight, magnesium alloy, three spirit levels, quick release plate.	With award-winning pistol grip head with spirit level, friction control and panoramic function.
Weight: 0.42kg	Weight: 0.39kg	Weight: 0.75kg
Load: 5.0kg	Load: 10.0kg	Load: 6.0kg
£89.99	£80.99	£134.99

GH-1 Gimbal	GH-2 Gimbal	Travel Angel 2
Superb gimbal head, with control handle. Side mounting for lens.	Heavy duty gimbal head, with massive load rating. Flat head designed for lens.	A1682TB0 £179
Weight: 0.8kg	Weight: 1.4kg	A1692TB0 £189
Load: 12.0kg	Load: 23.0kg	
£229	£329	

BH02 Ball Head	BH08 Ball Head	Travel Angel 2
£22.99	Quick release plate, spirit level, 360 degree rotation, triple control knobs	A1682TB0 £179
	Weight: 1.42kg	A1692TB0 £189
	Load: 12.0kg	
£25.99	£29.99	

BH22 Ball Head	BH28 Ball Head	Flat Traveller 2
Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs	Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs	A1682TB0 £179
Weight: 0.4kg	Weight: 0.8kg	A1692TB0 £204
Load: 8.0kg	Load: 12.0kg	
£31.99	£37.99	

BH22 Ball Head	BH28 Ball Head	Flat Traveller 2
Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs	Sliding quick release plate, spirit level, 360 degree rotation, triple control knobs	A1682TB0 £179
Weight: 0.4kg	Weight: 0.8kg	A1692TB0 £204
Load: 8.0kg	Load: 12.0kg	
£31.99	£37.99	

BH30 Ball Head	BH40 Ball Head	Flat Traveller 2
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		A1692TB0 £204
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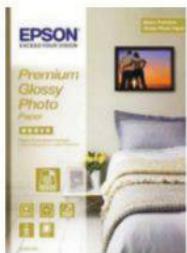


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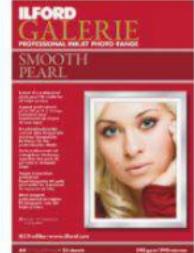
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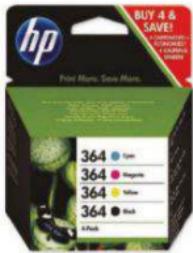
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G3 + 14-42mm £429	45-140mm F4/5.8 OIS £579	MBD14 (D600) £199
GX1 body £399	20mm F1.7 £269	MBD12 Grip (D800/E) £219
GX1 + 14-42mm X £555	25mm F1.4 DG £439	MBD11 Grip (D7000) £189
GX1 + 14-42mm £444	35-100 F2.8 Power OIS X £999	MBD10 Grip (D300/D700) £219
GFS body £349	45mm F2.8 OIS £549	DR-5D/6 angle finder each £229
GFS body white £197	45-175mm F4/5.6 £549	SSR20 wireless rem S/Lite £199
GFS body white £197	45-200mm F4/5.6 OIS £269	SBR1 ringflash £389
GFS body white £197	45-200mm F4/5.8 OIS £579	SBR1C ringflash/command £539

14-42mm F3.5/5.6

G5 + 14-42mm X £729	45-100 F2.8 Power OIS X £999	600 F4 AFS VR II £6899
G5 + 14-42mm £629	45-100 F2.8 OIS £549	TC14EII or TC17EII each £349
G5 body £549	45-175mm F4/5.6 £549	TC20EII converter £379
G3 body £397	45-200mm F4/5.6 OIS £269	FLASH & ACCESSORIES
G3 + 14-42mm X £599	45-200mm F4/5.8 OIS £579	GP-1 £1 only
G3 + 14-42mm £429	45-140mm F4/5.8 OIS £579	MBD14 (D600) £199
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Gadget Bags - Backpacks

Nikon Gadget	E++ £20	Flex Outfit	E++ £1,299 - £1,499	90mm F4 Elmar E39	E++ £175 - £175 - £250 - £499
KATA 4666 Rucksack	E++ £39	553EL Chrome Body Only....	E++ / Mint- £599 - £699	135mm F2.8 M Black	As Seen / Mint- £250 - £499
R106 Backpack	E++ £39	5030CM Complete	E++ £1,849 - £1,999	135mm F4 Black	E++ / £499
TBL300 Tele Lens Backpack	E++ £39	5030CM Black Body Only	E- £499	18mm Black Viewfinder	E++ / Mint- £399
LOWEFRO Classified Sling 220 AW	Mint- £49	5032X Complete	E- £899 - £999	24mm Black Viewfinder	E++ / £249 - £299
Computar Pack - Grey	E++ £35	5011C Complete	E- £1,049	28mm Black Viewfinder	E- £225
Computar Photo 250 - Black	E++ £39	5011CM Complete	E++ / £1,099 - £1,299	50mm Chrome Viewfinder	E- £149 - £229
Drycone 100 - Black	E++ / £59 - £69	5000M Complete + P/rim	Exc £699	9cm SM Adapter	E++ £35
Faststock 250 - Black	Mint- £35	5000M Gold Edition	Unused £3,999	A22 Swing Polanser	E++ £69
Micro Trekker 200	E- / £44 - £19	5000C Complete + NC2	Exc £449	Bellows II	E- £85
Minitrecker AW	E- £20	5000BL Black Body + WLF	E- £249	Hood 352 (12526)	E++ / Mint- £345
Nature Trekker AW	E- £39 - £139	5000BL Chrome Body + WLF	E- £199	M4-2 Winder	E- £49
Nature Trekker AWII	Exc / £199 - £119	5000BL Chrome Body Only	E- £149 - £199	MC Booster	As Seen / £25
Orion Trekker	E- / £15	5000BL Complete	E- £159	MC Meter	As Seen / £33
Orion Trekker II - Black	E- £20	5000BL Black Body Only	E- £449	Mini Tripod (14320)	E- £35
Photo Trekker	E- / £44 - £39	5000BL Chrome Body + Mag	E- £449	Motor M	E++ / Mint- £249
Photo Trekker Classic	E- £44 - £49	30mm F3.5 CR Fisheye	E- £2,999	Quick Load Take Up Spool	E- £45
Phototrekker - Green	Exc / £249 - £249	40mm F4 T* BLACK	E- £1,599	Screw-M Adapter 28/90mm	E- £29
Phototrekker - Grey	E- £49	45mm F4.5 Pro Grandagon	E- £399	Small B&S Head	E- £39
Phototrekker AW	E- £49 - £79	50mm F4 C Black	As Seen £199		
Phototrekker AWII	As Seen / £49 - £69 - £129	50mm F4 CF	E- £299 - £499		
Primus AW - Artic Blue	E- / Mint- £39 - £59	50mm F4 CF FLE	E- / £449 - £799		
Pro Runner 450 AW - Black	Mint- £79	50mm F4 CF FLE	E- £1,099		
Rolling Computeriker AW	E++ / £129	50mm F4 CF Classic ZV	Unused £2,999		
Rover Bag	E- / £44 - £49	60mm F2.8 Macro	E- / £449		
Rover Light	E- £49	80mm F2.8 Macro	E- £449		
Rover Plus AW - Black	E- / £44 - £60	100mm F4 CF Macro	Exc / £449 - £849		
Slingshot 100 AW	E- £25	125mm F5.6 C Macro	E- £25		
Slingshot 200 AW	E- £25 - £29	135mm F5.6 S Polar	E- £1,099 - £2,499		
Slingshot 300	E- £29	150mm F4 Black	E- £1,159 - £299		
Super Trekker AWII	E- £179	150mm F4 C Chrome	As Seen £99		
Vertex 100AW	E- £199	150mm F4 CR	Exc / £249 - £399		
YISTER 3000 Rucksack	E- £19	150mm F4 CR	E- £799		
DOMKE Amalfi 30	Mint- £35	180mm F4 CF	E- £499		
DELSEY ODCS3 Backpack	Mint- £39	255mm F5.6 C Black	E- £199		
ODD61 Backpack	Mint- £49	255mm F5.6 C Chrome	As Seen / £499 - £199		
Pro Backpack 33	Mint- £49	255mm F5.6 C Super Achromat	E- / £1,099		
Pro Digital Backpack 31	E- £49	2x Converter	Unused £75	105-210mm F4.5 C ULD	As Seen / £99 - £149
TAMRAK Aero Speed Pack 75 Backpack+ E- £35 - £39		2x MC6 Converter	E- / £449	90mm F2.8 A...	E- / £199 - £249
Expedition 8 - Black	Mint- £19	40mm F2.8	E- £99 - £129	150mm F2.8 A...	E- / £199 - £249
Explorer 2 - Black	Mint- £20	40mm F2.8	E- £199	70mm F2.8 Leaf Shutter	E- £99
Extreme Backpack	E- £39	40mm F2.8	E- £199	80mm F4 Macro C	E- £149
Trolley Bag	E- £59	40mm F2.8	E- £199	100mm F2.8 APO	E- £149
Velocity 7 - Sling - Black	Mint- £19	40mm F2.8	E- £199	200mm F2.8 APO	E- £149
Velocity 9	Mint- £29	40mm F2.8	E- £199	210mm F4 C	As Seen / £49 - £139

Gadget Bags - Shoulder Bag

Billingham 22 Black/Tan	E++ £125	Standard Case	E- / £1,099	Power Drive N	E- / £45
335 Kholi Canvas	E++ £149	A12 Chrome Mag	As Seen / £79 - £99	Power Drive N	E- / £45
Packington Kholi/Tan	Mint- / Mint- £169	A12 TCC Black Mag	E- / £149	Power Drive N	E- / £45
Pola	Unused £79			Power Drive N	E- / £45
S-Way Compact Pouch - Olive	E- £35			Power Drive W5401	E++ / Unused £69 - £89
Stowaway Bag	E- £49	Xpan II - 45mm F4	E++ £1,749 - £1,799	Pro4 Stage	E- £20
CRUMPLER Bens Pizza (XL) - Green/Orange	E- £25	Xpan + 45mm F4	E- / £1,099 - £1,149	Quick Shoe Model 2	E- £20
Jimmy AW	E- £39	Xpan Body Only	E- £1,099	Remote 1m Cable Release R401	E- £35
Laptop Holder	E- £20	30mm F5.6 Asp + Finder	E++ £1,799 - £1,899	SC4386 Flash Adapter	E- £35 - £45
Luffy Bag + Tube D Lager L & S	E- £29	90mm F4	E- / £1,099 - £1,349 - £399	120 Insert	E- / £9 - £15
Messenger Bag	E- £29	45/90mm Centre Filter	E- / £1,099 - £1,349 - £399	120 Pro Mag	E- £35
One Fifty Dolly (XS) - Black	E- £29			120 Super Mag	E- £35
Very Busy Man	E- £49			135 Super Mag	E- £75
KATA CG1101 Holdall	E- £49	90mm Black Body Only	E++ / Mint- £3,099 - £3,299	AE Prism Finder FE401	E- £79
DELSEY D501 Camera Body + Lens sleeve	E- £25	MO3 Steel Grey Body Only	E- £2,999 - £3,199	AE Prism Finder FE402	As Seen / £99
H12 Holster	E- £49	MO2 Black Body Only	E- / Mint- £1,199 - £1,299	AE Prism Finder N	E- / £79 - £123
K712 Bag	E- £35	MO3 Chrome Body Only	E- / £1,099	Palin Prism	E- / £99 - £149
S312 Sling Bag	Unused £23	MO3 Black Body Only	E- / £1,099	Polaroid Mag	E- / £50 - £20 - £23
Shoulder Bag EX07 Small	E- £35	MO3 White Edition + 28mm F2.8	E- / £1,649 - £1,699	Prism Finder 645	As Seen / £29 - £59
Sling D3N1 20	E- £39	MP 0.72x Black Body Only	E- £1,899		
LOWEFRO Atlas 140	E- £10	MP 0.72x Black Body Only	E- £1,899		
Classified 200 AW - Black	E- / Mint- £49 - £59	MP 0.72x Black Body Only	E- / £1,750		
Classified 200 AW - Sepia	E- £49	MP 0.72x Black Body Only	E- / £1,750		
Lumina Beltpack	E- £15	MO1.70x Black Body Only	E- / £1,099		
Micro Trekker 100 - Black	E- £15	MO1.70x Black Body Only	E- / £1,099		
Novo 5 - Black	E- £15	MO2.70x Black Body Only	E- / £1,099		
Novo 5 AW - Black	E- / £20 - £25	MO2.70x Black Body Only	E- / £1,099		
Orion	E- £15	MO3 Chrome Body Only	E- / £1,099		
Orion AW - Green	E- £15	MO3 Chrome Body Only	E- / £1,099		
Orion II Bell Pack	E- £20	MO3 Chrome Body Only	E- / £1,099		
Pro Mag 24 - Green	E- £25	MO3 Chrome Body Only	E- / £1,099		
Sideline Shooter	E- £15	MO3 Chrome Body Only	E- / £1,099		
Stealth Reporter D650AW	E- £59	MO3 Chrome Body Only	E- / £1,099		
Tropolis	E- £25	MO3 Chrome Body Only	E- / £1,099		
DELSEY Cortex 07 Gadget Bag	Mint- £39	MO3 Chrome Body Only	E- / £1,099		
Rondo 32 Gadget Bag	Mint- £15	MO3 Chrome Body Only	E- / £1,099		
Rondo 72 Sling Bag	Mint- £25	MO3 Chrome Body Only	E- / £1,099		
CCS Gladstone - Small	E- £15	MO3 Chrome Body Only	E- / £1,099		
Holster Bag	E- £19	MO3 Chrome Body Only	E- / £1,099		
Large Zoomster	E++ £25	MO3 Chrome Body Only	E- / £1,099		
TAMRAK Digital 5094 Bag	E++ £10	MO4 2.8 Asp M Black	Mint- £1,699		
Large Block Holster	E- £79	MO4 2.8 Asp M Black 60it	E- / £1,699		
Large Shoulder Bag	E- £35	28mm 12.5 M Rakkor	E- £349		
Pro System 24	E- £49	35mm F4.1 Black	E- £1,299		
Shoulder Gadget Bag	E- £15	35mm F4 Asp Chrome 6 BIT	E- £1,699		
System 6 Holster	E- £19	35mm F5 Asp M Black 60it.	Mint- £1,499	Pro S Complete	E- £349
Hasselblad H Series	E- £9,999	35mm F5 Asp M Black 60it.	Mint- £1,499	Pro S Body Only	E- £99
H301 Complete (50MP)	E- £1,399	50mm F1.0 M Black 60it.	E- / £1,099	Pro Complete	E- £349
H2 Complete	E- £1,399	50mm F2.8 Asp M Black	Mint- £1,649	50mm F4.5 C Soft Focus	E- £149
H1 Body + AE Prism + Magazine	E- £1,399	50mm F2.8 Elmar	Mint- £1,649	180mm F4.5	As Seen / £69 - £149
H1 Body Only	E- £799	50mm F2.8 M Chrome	E- £1,649	180mm F4.5 C	As Seen / £69 - £149
35-90mm F4.5-5.6 HC	E- £3,750	50mm F3.5 Elmar	E- £2,999	180mm F4.5 KLA	E- / Mint- £199
50-110mm F3.5-4.5 HC	E- / £1,050 - £1,950	75mm F2.5 Black 6 BIT	E- £2,929	180mm F4.5 KLA	E- / Mint- £199
50mm F3.5 HC	E- £1,499	90mm F2 Black	Unused £1,099	250mm F4.5 C	E- £169
80mm F2.8 HC	Mint- £1,299	90mm F2.8 Chrome	E- £2,459	2x Converter	E- £245
HM 16/32 Magazine	E- / £1,49 - £1,49	90mm F2.8 M Black 60it.	E- £2,699	120 Pro Mag	E- / £245 - £39
HM100 Polaroid Mag	E- / £1,49 - £1,49	90mm F2.8 M Black 60it.	E- £2,699	Pro 220 Mag	E- / £229 - £145
Arct Outfit	E- £2,250	90mm F4 Collapsible	E- / £1,249 - £249	Pro 220 Mag	E- / £229 - £145
Hasselblad V		90mm F4 Elmar	As Seen / £149 - £199	ProSD 220 Mag (6x4.5)	E- / £149
Arct Outfit		90mm F4 Elmar C	E- / £149 - £249	ProSD Powerdrive Mag	E- / £99



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Holds a DSLR with a grip and up to a 5 1/2" lens attached, a few extra lenses and a flash. Top compartments provide storage for a light jacket, lunch or other accessories. Tamrac's QuickClip™ Tripod Attachment System with a Tripod Foot Pocket. Zipper closing pockets on both sides for accessories like a phone or iPod. The right pocket contains a removable rain cover. Holds a DSLR with grip and up to a 5 1/2" lens attached, a few extra lenses and a flash.

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Designed to hold a DSLR with a grip and lens attaches, 1-2 additional lenses or a flash and accessories. The main compartment is completely foam padded and features adjustable, foam-padded dividers to protect equipment. The top compartment holds personal items and has a mesh pocket inside to organise small accessories. Mesh front pocket and mesh side pockets for water bottles and accessories. Zipper-closing pocket inside the main compartment's front panel secures memory cards and batteries. Internal Dimensions: Top Compartment 22 x 13 x 22cm. Internal Dimensions: Bottom Compartment 25 x 15 x 18cm. External Dimensions: 28 x 19 x 44cm.

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D800 Body	1 only	£2,499	£2,049	£399	£327	
D7000 Body	1 only	£849	£696			
300mm F2.8 AF-S VR II	1 only	£4,650	£3,813	D3200 & new 18-55mm VR...	£429	£352
70-200mm F2.8 AF-S VR II	1 only	£1,799	£1,475	D5100 & new 18-55mm VR...	£449	£368
24-70mm F2.8 AF-S	1 only	£1,399	£1,147	D5100 & 18-55mm VR	£429	£352
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Micro 105mm F208 AF-S VR	1 only	£729	£598	D90 & 18-105mm VR	£699	£573
35mm F1.4 AF-S	1 only	£1,349	£1,106	MB-D10	£169	£139
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50mm F1.4 AF-S	1 only	£339	£278	55-200mm AF-S VR DX	£199	£163
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35mm F1.8 AF-S DX	1 only	£179	£147	24-85mm F2.8-4 AF-D	£549	£450
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24-120mm F4 AF-S VR		£999	£819			
35mm F1.4 AF-S		£1,499	£1,229			
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24-70mm F2.8 AF-S (new lens, reboxed)		£1,199	£983			
85mm F1.4 AF-S		£1,399	£1,147			
SB-900		£299	£245			
24mm F1.4 AF-S		£1,849	£1,516			
35mm F1.4 AF-S		£1,649	£1,352			
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17-40mm F4 L	1 only	£699	£573			
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200-200mm F2.8L II	2 only	£2,199	£1,803			
24mm F1.4L II	1 only	£1,499	£1,229			
135mm F2L	1 only	£999	£819			
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100mm F2.8L IS Macro		£749	£614			
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Sigma 70-300mm DG OS (Nik)		£299	£245			
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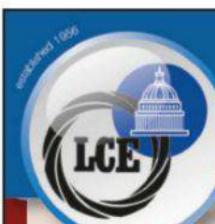
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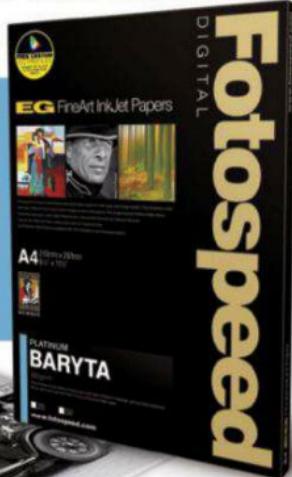
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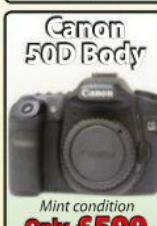
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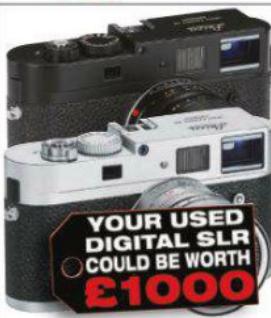
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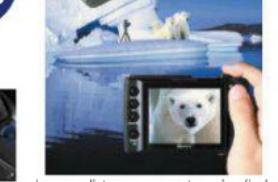
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OGDEN CHESNUTT

Idiots shall inherit the earth, in the compact camera world at least. But perhaps that's no bad thing

AS I STEPPED out into the beer garden, a bright flash illuminated the sky. For a split-second, time seemed to stop and I felt paralysed by the blinding, otherworldly light. Just as quickly as it arrived, night returned and I cradled my pint against my chest as I collapsed to the ground.

I was checking my watch for missing time when Eli shoved a camera under my nose. 'Check it out!' he said, his 460,000-dot screen assaulting my retinas.

I saw illuminated mist, badly bleached skin tones and a pair of evil red eyes glaring from a figure slumped on the ground. 'What am I looking at – a homeless Satan?'

'That's you!' he said, and I had another look. And sure enough, the haggard demon on the ground was wearing my patchwork parka. I really must buy some new clothes.

'Indeed it is,' I said. 'Was that what that flash was?'

'It was. What did you think it was?'

'God calling me home. Never mind. What are you doing anyway?'

'It's what's called a camera toss technique. I was reading about a new patent that Nikon filed for a feature that will allow you to throw your camera up in the air, and once the gizmos calculate the speed of the toss, it fires the shutter at the point where it determines the camera is the highest it will travel. It sounded cool, but then I thought, I don't need that – I could just set my 2sec self-timer and do it myself!'

Clever indeed, I thought, but at the same time I was also thinking, here's yet another gimmick about which I don't give a toss.

Do you ever get the sense that camera manufacturers no longer have a game plan?

I get what they're doing with their DSLR ranges, but with their compact cameras it feels like they're now making it up as they go along. It's almost as if they are just trying things out, like a fisherman who's run out of bait and only has a packet of cigarettes and a bag of Haribos. Hey, why not!

From the new app cameras to the ultra-compact models, insane zooms and now a toss-and-shoot feature, it feels like the major manufacturers really have no clue why people aren't buying as many compact cameras as before.

It's because smartphones have made them redundant. Better image quality and portability have eliminated the need for an IXUS or Coolpix for all but the loyal, dedicated and financially frivolous. And if the manufacturers were sensible, they'd let

their compact camera ranges die with dignity.

Instead of tacking on ridiculous functionality to make people feel like they need compact cameras again, look at the core needs that have made the iPhone the most popular camera on Earth – acceptable image quality and portability.

Instead, these companies are casting as wide a net as possible, developing new camera models for... I paused and watched as Eli threw his camera in the air and it caught on a tree branch. The short Irishman swiped blindly, then chugged his ale and threw his pint glass overhead trying to knock the camera free. When that failed I watched him climb the rain-slicked picnic table, extend an arm and leap at the tree. As he lay on the ground clutching his ankle, I regained my train of thought.

Camera manufacturers seem to be trying to make a camera for every possible demographic, ability or interest, and hope that something sticks.

There's the so-called 'momtographer', the hipster, the *Hollyoaks* market, the woman on the go, and, watching Eli pull himself to his feet and make another running leap at the camera dangling like a carrot in front of his cart, I realised there is now the

idiot. And you know what? It's a pretty big market!

Eli muttered something about going to find an axe, and I got to thinking that maybe I've been wrong. Instead of asking why there no longer seems to be a logical evolution to each camera line, maybe it is evolving, this is the evolution – and I'm wrong to expect this evolution to be logical. Maybe idiots are the future.

There's a lot of money to be made there. Imagine the possibilities. Photographers of tomorrow could enjoy new features such as Tattoo Detection, alcopop-resistant body design and the ability to trigger the shutter remotely simply by swearing. I must admit, I'd need a capable burst mode on any camera featuring the latter.

But as more and more idiots take up photography and the features get stupider, this evolution cycle might pick up speed. Remember, idiots get bored quicker. Eventually they'll tire of Pub Mode, cat mounts and Well Fit Detection and demand fewer of these novelties. They'll want to shoot in colour again – realistic colours, accurate tones. They'll get bored with it all and just want a simple device. One button. Compose and shoot. The digital evolution will have come full circle. And won't that be beautiful?

Or will that be an iPhone? **AP**

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli

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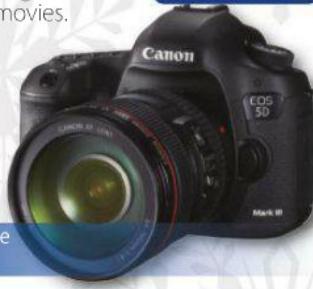
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11.00	Brain vs camera Q&A	Presented by Damien Demolder
11.15	Creative composition	Presented by Nigel Atherton
11.30	Tips for shooting DSLR video	Presented by Nigel Atherton
11.45	Tea & coffee break	
12.00	Lighting – Natural light	Presented by Damien Demolder
12.35	Lighting – Studio light	Presented by Andrew Sydenham
13.00	Lighting demo Q&A	
13.15	Lunch	
14.15	Every image needs Photoshop	How you can use Lightroom and Photoshop to carry out essential edits
15.15	Every image needs Photoshop Q&A	Presented by Philip Andrews
15.30	Make cash from your photos	Presented by Matt Golowczynski and Michael Topham
16.00	Final Q&As to the panel and audience photo critique session	
16.30	Chat with the experts over a glass of wine	
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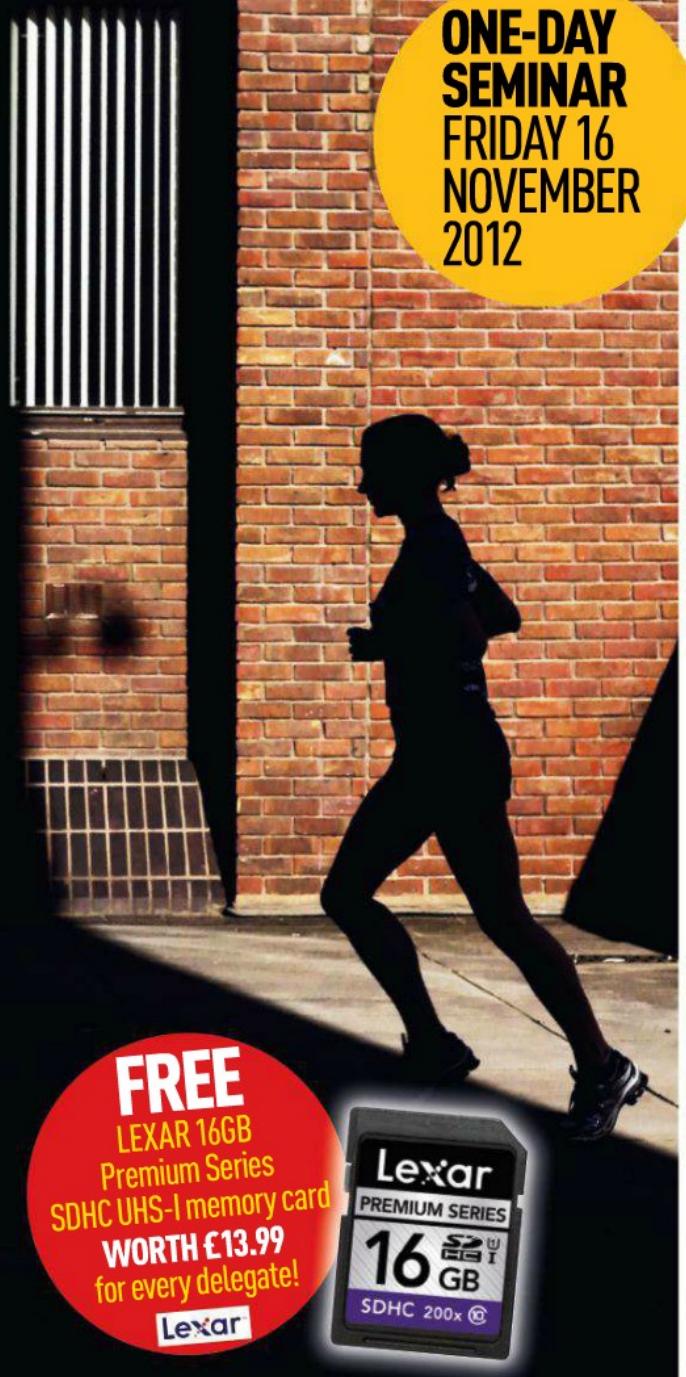
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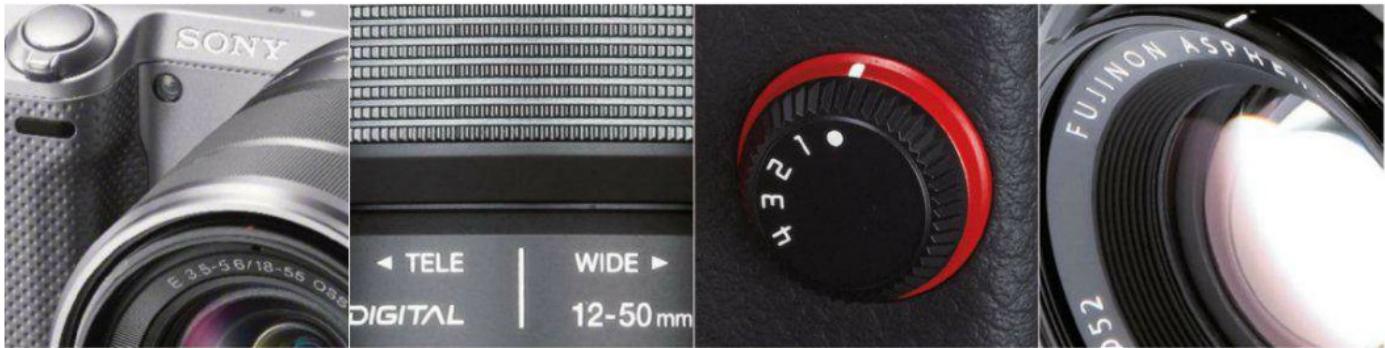
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Welcome



Despite a slow start to the year, 2012 has turned out to be one of the best in recent times for new and exciting cameras. Compact system cameras now have established product lines and are selling in greater numbers, which has in turn spurred on DSLR manufacturers to improve their technology and become more innovative with the features they offer.

Many manufacturers kept their biggest announcements until the photokina trade show in Germany in September. The show is the largest photographic fair in the world and it is held every two years in Cologne. This year saw an unprecedented number of new cameras in the weeks leading up to the event. Some were slight updates of previous models, such as the Pentax K-5 II, while others, like the Leica M, were significant upgrades. Then there is the much talked about Hasselblad Lunar. And let's not forget the two new full-frame entry-level DSLR cameras from Canon and Nikon in the form of the EOS 6D and D600 respectively.

There are more than 30 new DSLR and compact system cameras in this supplement, all released this year and many that we have already had in the AP offices for testing. Maybe you are in the market for a new camera, or perhaps you just want to keep up-to-date with all the latest products. Either way, I hope you enjoy reading this guide and looking at all the fantastic new cameras as much as we enjoy writing about them every week.

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photographer

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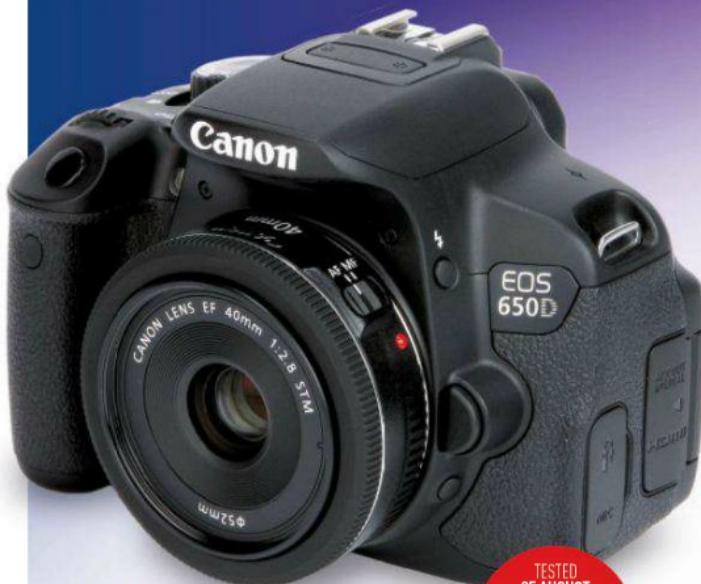
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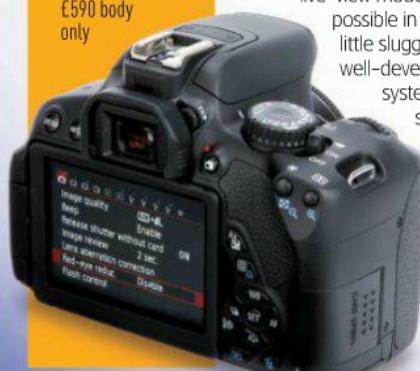


Canon EOS 650D

The **EOS 650D** uses Canon's tried-and-tested 18-million-pixel sensor, but it was the first DSLR to offer a touchscreen and 'hybrid' AF

AT A GLANCE

- 18-million-pixel CMOS sensor
- Hybrid AF system
- 3in, 1.04-million-dot articulated LCD touchscreen
- ISO 100-12,800 (ISO 25,600 extended)
- Full HD 1080p video capture with continuous AF
- Street price around £590 body only



TESTED
25 AUGUST
84%
RATED
VERY GOOD

Canon EOS 5D Mark III

The successor to AP's 'Greatest Camera of All Time', as voted for by readers, had a lot to live up to, and the 22.3-million-pixel **EOS 5D Mark III** has done just that

AT A GLANCE

- 22.3-million-pixel full-frame CMOS sensor
- ISO 100-25,600 (ISO 102,400 extended)
- Digic 5+ processor
- 61-point AF system
- 3.2in LCD screen
- Street price around £2,460 body only

THROUGH the EOS 5D Mark III, Canon has strengthened the weaker areas of the well-regarded EOS 5D Mark II, rather than venturing into new ground, and the result is the most comprehensive EOS 5D yet. The 22.3-million-pixel resolution is a modest increase, but the new camera's low-light and high-sensitivity performance is notably better and up there with the best in the market, providing a class-leading ISO 102,400 setting. Fine low-light performance is in part achieved by the gapless microlenses used in the sensor, which means more of the light entering the camera is directed onto the photodiodes.

The most dramatic improvement, however, is the EOS 5D Mark III's AF system, given that the EOS 5D Mark II's is now very dated. It is the same 61-point AF system that is used in the company's EOS-1D X, which makes the EOS 5D Mark III the first camera outside the EOS-1 series to use the company's flagship AF system. There are 41 sensitive cross-type points and five double cross-type points. Along with a 6fps high-speed shooting rate, the EOS 5D Mark III now satisfies both action and landscape photographers. The popular HDR shooting mode is included in-camera, too.



TESTED
21 APRIL
88%
RATED
VERY GOOD

Canon, Woodhatch, Reigate, Surrey RH2 8BF. Tel: 01737 220 000. Website: www.canon.co.uk



Canon EOS 6D

The 20.2-million-pixel **EOS 6D** is the smallest full-frame DSLR on the market, and its price makes it affordable for enthusiasts, too

AT A GLANCE

- 20.2-million-pixel full-frame CMOS sensor
- ISO 100-25,600 (50-102,400 extended)
- DIGIC 5+ processor
- 11-point AF system
- Built-in Wi-Fi and GPS
- Street price around £1,800 body only
- Not yet tested



DURING our hands-on preview of the EOS 6D (AP 13 October), we were impressed with the robustness of the camera, along with its lightweight and compact build. Being a similar size to the EOS 60D, the new camera feels very much like a mini EOS 5D Mark III. Its features are similar, too, namely its 20.2-million-pixel images processed using the DIGIC 5+ processor and extended ISO 50-102,400 sensitivity range. Not only is the camera priced and built to a size that appeals to enthusiast photographers, but it is also the only DSLR to offer both built-in Wi-Fi and GPS. Wi-Fi offers image data transfer, and through Canon EOS Remote software the camera can be controlled by various Android and Apple iOS devices. GPS can be turned on or off, and when activated the global positioning coordinates are saved onto the image Exif data along with the time and date of capture. A key difference between the EOS 5D Mark III and the EOS 6D is that the EOS 6D has a mere 11-point AF system (as opposed to a 61-point system), although its central point supposedly is sensitive down to -3EV, which in theory could make it the most effective low-light AF point on the market.

Canon EOS-1DX

The **EOS-1D X** replaces both the EOS-1Ds Mark III and the EOS-1D Mark IV to offer both a high-speed and high-resolution camera for professionals

AT A GLANCE

- 18-million-pixel full-frame CMOS sensor
- Dual DIGIC 5+ processors
- ISO 100-51,200 (204,800 extended)
- 61-point AF system
- 3.2in, 1.04-million-dot LCD screen
- Street price around £5,190 body only

ALTHOUGH announced in October 2011, the release of the EOS-1D X was postponed near to the start of the 2012 Olympic Games. The camera has a wide appeal to a number of professionals, but its clear key audience is press and sports photographers. Breaking from the company's APS-H-format sensor, the EOS-1DX uses a full-frame sensor with 18.1-million-pixel resolution. The sensor features 'gapless' microlenses to ensure less light is lost during capture and it therefore provides strong low-light performance. Indeed, an extended ISO 204,800 setting is class-leading.

There is a dedicated autofocus section in the camera's menu, containing five 'tabs' of options to control the behaviour of the 61-point AF system. Options include six 'cases', such as runner, footballer and cyclist, with preset values for each subject and the option to adjust the parameters of the presets for functions such as tracking sensitivity. High-speed continuous shooting modes are available up to 14fps, and with Dual DIGIC 5+ processors a burst of 20 raw + JPEG files is possible, while a JPEG burst shows no signs of slowing after more than 800 shots. This is a camera that can cover all types of photography.



TESTED
23 JUNE
90%
RATED
EXCELLENT



Canon, Woodhatch, Reigate, Surrey RH2 8BF. Tel: 01737 220 000. Website: www.canon.co.uk



Nikon D3200

Built like an entry-level DSLR, the **D3200** features a class-leading 24.2-million-pixel APS-C sensor with the image quality demanded by enthusiasts

AT A GLANCE

- 24.2-million-pixel APS-C CMOS sensor
- Expeed 3 processor
- ISO 100-6400 (12,800 extended)
- In-depth guide
- Street price around £400 body only



THE NIKON D3200 is built and handles just like the company's entry-level D3100, but sits above it in the range because of its high-resolution 24.2-million-pixel sensor. To date, this equals the highest resolution of any DSLR with an APS-C-sized sensor, which is no mean feat at this level. Despite its high pixel count, the D3200 is able to control noise in low-light conditions. As a camera aimed at the 'family', the resolution may even be a little high and memory-consuming in the long run, but the camera can still be utilised effectively by any user, and is certainly a good lightweight back-up to an enthusiast-level model.

Features include a 4fps burst rate, colour modes that include a monochrome setting with filter effects, and compatibility with a new budget-level wireless dongle (WU-1a) and ME-1 external microphone. Full HD 1080p video capture is possible, too. Those new to photography will appreciate the in-depth camera guide that explains most of the photography basics, broken down into three main menus of shoot, view/delete and set-up.

Nikon D600

It's Nikon's most 'affordable', lightweight and compact full-frame DSLR to date, and the **D600** packs a 24.3-million-pixel CMOS sensor

AT A GLANCE

- 24.3-million-pixel full-frame CMOS sensor
- ISO 100-6400 (ISO 50-25,600 extended)
- 3.2in, 921,000-dot TFT LCD screen
- Optical viewfinder with 100% coverage and 0.7x magnification
- 5.5fps high-speed continuous shooting
- Street price around £1,580 body only

DESPITE being a full-frame camera, the Nikon D600 finds itself in the company's consumer DSLR range and is designed to make the format available to a wider audience. Its consumer status is by no means a reflection of its image quality, because the camera features a more efficient version of the 24.3-million-pixel CMOS sensor found in the company's previous flagship DSLR, the D3X. The construction and button layout of the D600 are very similar to the company's D7000, and while the D600 is a little bigger, it is still the most lightweight and compact full-frame DSLR in the company's range. Its rugged weather-sealed body also features magnesium-alloy top and rear panels.

The D600 shares the same 39-point AF system and 2016-pixel metering system as the D7000. Shooting modes available include HDR and a solid 5.5fps continuous high-speed burst. Some new full-frame lenses launched

by the company this year complement the compact size of the camera, not least of which are the 24-85mm f/3.5-4.5 kit lens and the 85mm f/1.8G. Additional accessories include the budget-level WU-1a Wi-Fi dongle and external microphone that can be attached to the 3.5mm mic port.



Nikon, 380 Richmond Road, Kingston upon Thames, Surrey. Tel: 0330 123 0932. www.nikon.co.uk

TESTED
28 APRIL
90%
RATED
EXCELLENT



Nikon D800/D800E

The **D800** and **800E** have high-resolution, 36.3-million-pixel sensors that virtually match those of medium-format models

AT A GLANCE

- 36.3-million-pixel full-frame CMOS sensor
- ISO 100-6400 (ISO 50-25,600 extended)
- 3.2in, 921,000-dot TFT LCD screen
- Optical viewfinder with 100% coverage and 0.7x magnification
- Street price around £2,025 D800 and £2,500 D800E both body only



SIX MONTHS on from our six-page test and the full-frame D800 still claims class-leading detail, rivalling that of medium-format models. The more expensive D800E version is the same as the D800, apart from the cancellation of its low-pass filter, which means even sharper detail. The camera's 36.3-million-pixel resolution and raw file size of approximately 50MB enable 100% size prints in excess of A2 size. It's an efficient sensor, too, so the camera's performance in low light is respectable. With such a high pixel count, the APS-C crop mode is still a useful 16-million-pixel resolution and offers a 1.5x focal magnification.

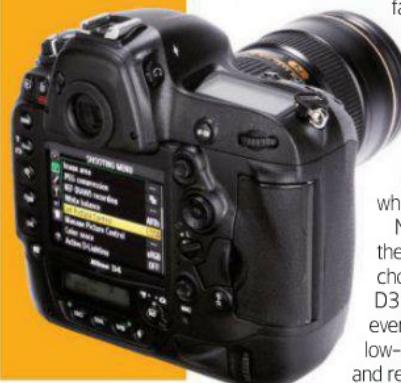
It's not just the high level of detail that has made this one of the most talked about cameras this year. A full magnesium-alloy body, 3.2in LCD screen with ambient brightness sensor, and viewfinder with 100% coverage and 0.7x magnification mean that the camera handles well, too. Also, it shares the same 51-point AF as the company's flagship sports camera, the D4, which means the AF performance is up there with the best around. Likewise, both cameras feature the company's new 91,000-pixel metering sensor, which can determine exposure and white balance based on the subjects in the scene.

Nikon D4

Nikon's updated **D4** flagship camera is designed for professional press and action photographers, and it does not disappoint

AT A GLANCE

- 16.2-million-pixel full-frame CMOS sensor
- ISO 50-204,800
- 91,000-pixel metering sensor
- 51-point AF system
- New XQD card port
- 11fps high-speed continuous shooting
- Street price around £4,690 body only



THE NIKON D4 is designed primarily for professional press and sports photographers who have high standards and expectations from their camera. It replaces the D3S, which is up there with the best cameras we've ever tested. Those who seek a high pixel count may well be disappointed by the 16.2-million-pixel D4, but its 'low' pixel count enables it to be one speedy operator. Its Expeed 3 processor enables shooting rates up to 11fps for a 60 raw image burst, while using its new XQD memory card enables a 70 raw image burst.

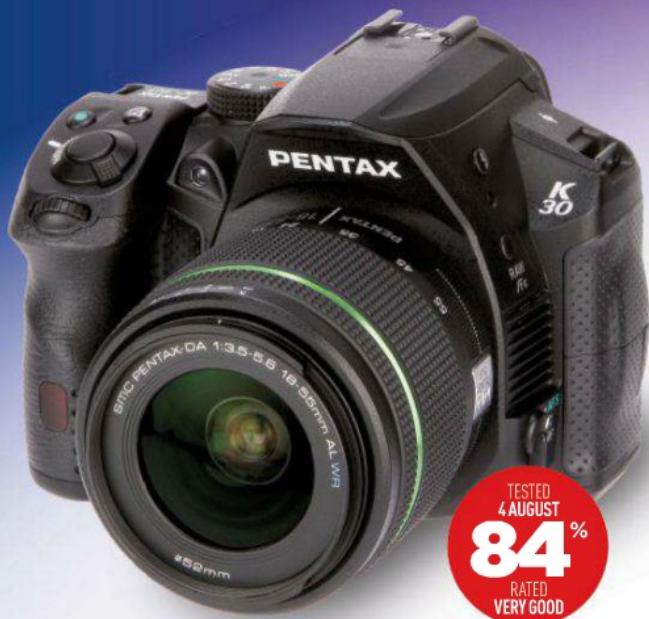
To complement its fast processor, the D4 uses a new 51-point AF system, with 15 points being of the more sensitive cross-type. It is one of the best AFs we've used and is capable of focusing in moonlight. A new 91,000-pixel metering system does more than just meter for a scene, as it can detect elements in front of the lens, such as faces, and then select an appropriate exposure, great for backlit portraits, for example. The metering sensor also affects white balance, so colours are more likely to be spot on when using AWB.

Nikon has been wise with the improvements it has chosen to make over the D3S. The D4 excels in every area, not least its low-light image quality and responsive handling.

TESTED
14 APRIL
89%
RATED
VERY GOOD



Nikon, 380 Richmond Road, Kingston upon Thames, Surrey. Tel: 0330 123 0932. www.nikon.co.uk

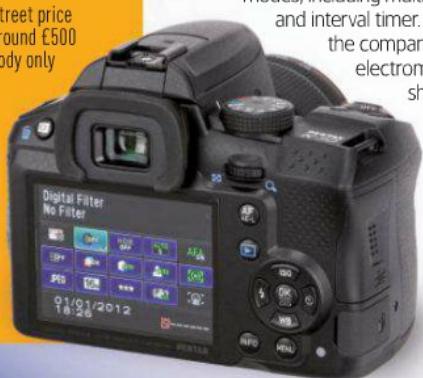


Pentax K-30

A weather-sealed body and a proven 16.3-million-pixel APS-C sensor are just a couple of highlights of the entry-level **K-30**

AT A GLANCE

- 16.3-million-pixel APS-C CMOS sensor
- ISO 100-12,800 (25,600 extended)
- Weather-sealed plastic body
- Optical viewfinder with 100% coverage
- 921,000-dot LCD screen
- 11-point AF, 9 of which are cross-type points
- Street price around £600 body only



PENTAX made some bold choices when considering the design for the K-30. It may be a DSLR, but the camera's curves, textures and angular edges provide a fresh look on the genre. While the quirky body largely serves an aesthetic purpose, the body shell is weather-sealed, which no other camera offers in this class. Another leading feature is its optical viewfinder with 100% coverage, as most other models in this class offer 95% or 97% coverage.

The exterior may be new, but inside Pentax has stuck to the tried-and-tested 16.3-million-pixel sensor that has been used so well in so many APS-C DSLRs already, including the company's own K-5. This means the camera is an able low-light performer. As we expect of a Pentax DSLR, the K-30 offers a number of photographer-friendly shooting modes, including multiple exposure and interval timer. Furthermore, the company's unique electromagnetic sensor-shake reduction enables an 'astrotracer' shooting mode. The mode eliminates star trails during long exposures and works through an optional GPS unit.

Pentax K-5 II/K-5 IIs

The **K-5 II** features a new Safox X AF system and revised imaging sensor. The **K-5 IIs** lacks an anti-aliasing filter, so should have even sharper detail

AT A GLANCE

- 16.3-million-pixel APS-C CMOS sensor
- ISO 80-51,200
- Safox X AF module
- Weather-sealed magnesium-alloy body
- 7fps high-speed continuous shooting
- Sensor-shift shake reduction
- Street price around £800 (K-5 II) or £950 (K-5 IIs) body only
- Not yet tested



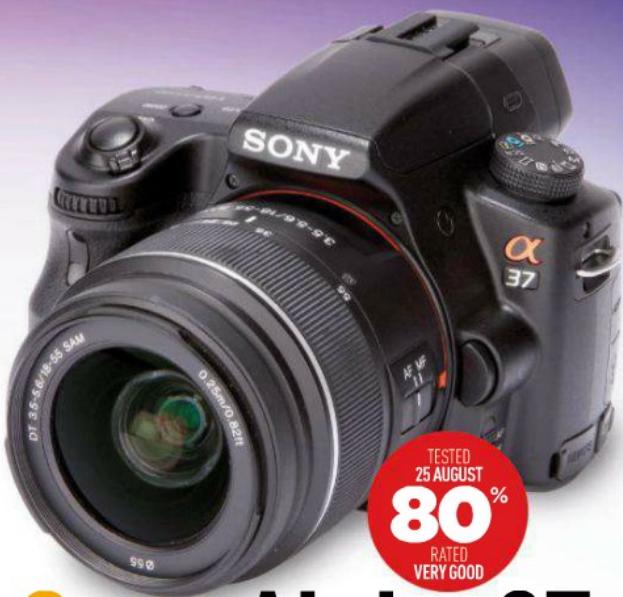
WE HAVE not yet tested the Pentax K-5 II/K-5 IIs, but on paper it appears very similar to its excellent predecessor, the K-5. In an industry where so much has changed, many photographers will be disappointed by the lack of new features, and there may well be little to warrant upgrading to this latest model. The 16.3-million-pixel sensor has been revised and offers an extended ISO 80-51,200 range. Interestingly, though, the K-5 IIs version doesn't have an anti-aliasing filter. Judging from the cameras we have seen that have a weak or no low-pass filter, such as the Nikon D800E, we can expect some very sharp images from the K-5 IIs with plenty of detail.

Other refinements in these latest models include a new Safox X AF system, which is claimed to be faster and more accurate than that in the K-5 and able to operate down to -3EV, which is matched only by the Canon EOS 6D. Standout areas of the camera from last time

round include a fully weather-sealed magnesium-alloy body, and sensor-shift shake reduction, which can rotate the sensor for corrections to composition, such as straightening a horizon.



Pentax, Pentax House, Heron Drive, Langley, Slough, Berkshire SL3 8PN. Tel: 0870 736 8299. Website: www.pentax.co.uk



Sony Alpha 37 & Alpha 57

Sony's entry-level and upper-entry-level SLT cameras get a refresh this year through the **Alpha 37** and **Alpha 57**

AT A GLANCE

Alpha 37

- 16.1-million-pixel APS-C CMOS sensor
- ISO 100-16,000
- 2.7in, 230,000-dot tilt LCD screen
- Street price around £350 body only

Alpha 57

- 16.1-million-pixel APS-C CMOS sensor
- ISO 100-16,000
- 1.44-million-dot EVF
- 12fps high-speed mode
- Street price around £490 body only



Sony Alpha 99

It's been a long time coming, but the replacement for the full-frame Alpha 900 is here in the shape of the single-lens translucent model, the **Alpha 99**

AT A GLANCE

- 24.3-million-pixel full-frame Exmor CMOS sensor
- ISO 100-25,600
- 1.229-million-dot, dual articulated LCD screen
- 2.395-million-dot OLED EVF
- Street price around £2,300 body only
- Not yet tested

SONY'S Alpha range is now completely made up of single-lens translucent (SLT) cameras, the Alpha 99 being its flagship full-frame model. As one would expect from a 'professional' Sony camera, the Alpha 99 is packed with features. It uses a 24.3-million-pixel full-frame Exmor CMOS sensor with ISO 100-25,600 range. Like the Alpha 77, the Alpha 99 has a dual-articulated LCD screen, but the screen has a white pixel for every red, green and blue pixel, which Sony calls WhiteMagic. This set-up supposedly provides a brighter display, and the total resolution of the screen is 1.229 million dots. Images can also be viewed and composed using the 2.395-million-dot OLED EVF.

Weighing around 733g without battery, the Alpha 99 is constructed from weather-sealed magnesium alloy, and is both lightweight and compact. With the new battery grip holding a second battery, the camera has a 1,200-shot capacity. A new dual phase-detection AF system is made up of a 19-point standard AF sensor with 11 cross-type points and a further

102 points on the sensor. When

used together, the dual AF mode offers focus tracking and continuous AF simultaneously.

With impressive provision for video makers, too, the Alpha 99 looks set to be a popular camera.



Launched At Photokina - Pre-Order From MIFSUDS

CANON EOS 6D

Your entry into the full-frame world

A 20.2-megapixel DSLR featuring a full-frame sensor and compact design.

Ideal for portrait photography and travel, offering tight control over depth of field and a large choice of wide-angle EF lenses. • Full-frame 20.2-megapixel sensor • Tough, lightweight construction • Max ISO 25,600 (expandable to ISO 102,400) • 11-point AF sensitive down to -3EV • Full-HD video • GPS records your location • Wi-Fi file transfer and remote control



Part
Exchange
Welcome

Body only £1799

PANASONIC GH3

Seamless performance for both stills and videos

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Part
Exchange
Welcome

**£1549
BODY ONLY**

FUJI X-E1 Pro

The Fujifilm X-E1 is a 16MP compact system camera

with a 2.36-million-dot EVF, fast auto-focus and a built-in flash. Other features include in-camera raw

conversion, a range of film simulation modes, multiple exposure and panoramic shooting modes, a number of auto bracketing options and Full HD video recording capabilities. Featuring the same Fujinon XF lens X mount as the X-Pro 1, the Fujifilm X-E1 is compatible with the three current XF lenses available, with two more arriving in 2012 with five more to come in 2013.



Part
Exchange
Welcome

Also launched at Photokina was the 18-55mm f2.8/4 OIS R 'kit' lens. Features a manual aperture ring and a linear motor. The 'bright' aperture range is the best of any current standard zoom.

X-E1 Pro Body only £749 X-E1 Pro + 18-55mm f2.8/4 OIS R £1149

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Canon EOS M

The 18-million-pixel **EOS M**, which is the first compact system camera from Canon, has a hybrid focusing system and touch-sensitive LCD screen



Canon, Woodhatch, Reigate, Surrey RH2 8BF. Tel: 01737 220 000. Website: www.canon.co.uk

Hasselblad Lunar

AT A GLANCE

- 24.3-million-pixel APS-C-sized CMOS sensor
- ISO 100-16,000
- Bionz processor
- 25-point AF system
- OLED electronic viewfinder
- 10fps shooting
- Weight approximately 430g
- Expected price €5,000 for standard model
- Not yet tested

Due out early next year, **Hasselblad's** €5,000 compact system **Lunar** is based on the Sony NEX-7

PERHAPS the biggest surprise of 2012 was Hasselblad's announcement that it is to launch a compact system camera early next year. The Hasselblad Lunar, which is the product of a partnership between Hasselblad and Sony, will see the new camera use the Sony NEX-7 as its basis.

Yet while the Lunar has the same 24.3-million-pixel APS-C-sized sensor, ISO 100-16,000 sensitivity, Bionz processor, 25-point AF and control system as the Sony NEX-7, the body has been designed from scratch by Hasselblad.

The Lunar is made of the same carbon fibre used in racing cars and aircraft-grade aluminium, with milled titanium buttons plus luxury wood, leather and even snakeskin handgrips available. There will also be limited-edition versions, including a 24-carat gold-plated model.

Larger than most other compact system cameras, the Hasselblad Lunar is designed for those more used to the feel of a DSLR. However, the €5,000 price may put the camera out of reach of most photographers when it arrives early next year.

CANON'S first compact system camera, the EOS M, was announced in July, with many of its features similar to those found in the company's EOS 650D DSLR. The EOS M has the same 18-million-pixel, APS-C-sized CMOS sensor, with a sensitivity of ISO 100-25,600, and the same DIGIC 5 image-processing engine.

The camera uses a hybrid focusing system that merges contrast-detection autofocus with phase-detection pixels that are built directly onto the sensor, which should make the 31-point AF system fairly fast. There is also the option to use either an electronic or mechanical shutter, depending on your requirements.

The camera requires the new EF-M mount, but an EF-EOS M-mount adapter is available so that existing Canon EF lenses can be mounted and used. One of the most interesting features, given that it is a first-generation product for Canon, is that the 3in, 1.04-million-dot LCD screen is touch-sensitive.

The Canon EOS M is expected to go on sale before Christmas, and we will be testing it as soon as it is available.



Hasselblad, 385 Centennial Avenue, Centennial Park, Borehamwood, Hertfordshire WD6 3TJ. Tel: 0208 731 3251. Website: www.hasselblad.co.uk

Fujifilm X-Pro1

Fujifilm's rangefinder-style **X-Pro1** compact system camera impressed us with its image quality and range of lenses

TESTED
31 MARCH
87%
RATED
VERY GOOD



EVER since Fujifilm announced the X100 fixed-lens camera with its APS-C sensor, there have been rumours of a similarly styled compact system camera. The rumoured camera arrived this year in the form of the X-Pro1 and its 16.3-million-pixel APS-C sensor. Interestingly, the sensor doesn't use a traditional Bayer pattern filter arrangement. Instead, its RGB filters are patterned in such a way that it means an anti-aliasing filter isn't needed and colours are more realistic. The result is superb images that look far sharper and more detailed than the 16-million-pixel resolution would suggest.

Elsewhere, the camera uses the Fujifilm XF mount, and the same hybrid viewfinder as the X100. The viewfinder allows the user to switch between an optical or digital display, or a combination of both. With three excellent lenses already available, including the extremely sharp 60mm f/2.4 macro, and an 18-55mm f/2.8-4 OIS zoom lens available shortly, the X-Pro1 has already proved popular among enthusiast photographers. With a Leica M-mount adapter already available for the X-Pro1, it is also ideal for those photographers with Leica lenses who can't quite stretch their finances to the Leica M9.

AT A GLANCE

- 16.3-million-pixel X-Trans CMOS sensor
- ISO 100-25,600
- No low-pass filter
- Hybrid viewfinder
- New colour filter array
- XF mount
- Street price around £1,180 body only



Fujifilm X-E1

Announced at the photokina trade show, the Fujifilm **X-E1** is the second Fuji camera to be fitted with an XF mount

FOLLOWING the success of the X-Pro1, the Fujifilm X-E1 has just reached camera stores. Although most of the technology in the two cameras is largely the same, there are a few changes that alter the way the X-E1 will be used.

The defining difference in the X-E1 is that the hybrid optical/electronic viewfinder has been replaced with a purely electronic model. The electronic viewfinder is a big improvement on the EVF of the X-Pro1, with a 2.36-million-dot resolution model in the X-E1 compared to the 1.44-million-dot resolution of the unit in the X-Pro1. By removing the optical viewfinder, the X-E1 is smaller than its sibling, but the screen has also been reduced in size and resolution to a 2.8 in, 460,000-dot display.

However, the excellent 16-million-pixel, APS-C-sized CMOS sensor used in the X-Pro1 remains. With a growing range of lenses and the camera being a very reasonable price, the X-E1 should offer some strong competition to the likes of the Sony NEX-7.



AT A GLANCE

- 16.3-million-pixel X-Trans CMOS sensor
- ISO 200-6,400 (ISO 100-25,600 extended)
- 2.36-million-dot OLED EVF
- 2.8in, 460,000-dot TFT LCD screen
- XF mount
- Street price around £730 body only
- To be tested in AP 1 December

Leica M

Leica's latest top-of-the-range digital rangefinder, the **M** model, has a 24-million-pixel CMOS sensor and a maximum ISO of 6400



THREE years on since the launch of the M9 digital rangefinder, Leica has released its new top-of-the-range camera, the Leica M. The biggest difference between the cameras is the switch from an 18-million-pixel full-frame CCD sensor in the M9 to a 24-million-pixel CMOS sensor in the M. While the change in resolution may not seem that extraordinary, the fact that the Leica M has a CMOS sensor makes a significant difference to how the camera operates.

The new sensor allows a maximum sensitivity of ISO 6400, and the camera's LCD screen is a 3in, 920,000-dot model, which is much improved from the dated screen of the Leica M9. The rear screen of the Leica M can be used for live view – the first time such a feature has been available on a top-of-the-range Leica rangefinder. Another first is that the Leica M has an optional accessory socket that allows the use of the Leica EVF-2. High-definition video capture is also available.

Missing from the Leica M is a USB socket and a rangefinder guideline switch. This switch is used to change the viewfinder guidelines for previewing what different focal length lens may look like. However, this shouldn't be much of an issue among most photographers.



Leica M-E

Leica's latest entry-level digital rangefinder, the **M-E**, has almost identical features to the M9

LEICA'S entry-level digital rangefinder, the Leica M-E, is basically a variation of the Leica M9, although nearly all the features are identical. Both have the same 18-million-pixel CCD sensor, ISO 160-2500 sensitivity range and a 2.5in, 230,000-dot screen.

In fact, there are just three changes to the M-E. The first is the lack of a guideline switch, which means you can't change the guideline display without changing lenses.

The second change is a lack of USB socket, which shouldn't be an issue as most photographers tend to use memory card readers anyway. Finally, the M-E is only available in an 'anthracite grey' colour, rather than the traditional chrome or black finishes, although the materials and construction are the same.

With the same excellent detail resolution as the Leica M9, the Leica M-E should prove to be a good choice for those wanting a Leica rangefinder. However, at a cost of £3,900 it is still a very expensive camera.



AT A GLANCE

- 24-million-pixel CMOS sensor
- ISO 100-6400
- Optional EVF-2 viewfinder
- 3in, 920,000-dot TFT LCD screen
- Full 1080p HD video
- Street price around £5,100
- Not yet tested

Leica, 34 Bruton Place, Mayfair, London W1J 6NR. Tel: 0207 629 1351. Website: www.leica-camera.com

Leica M Monochrom

Based on the M9, the 18-million-pixel Leica **M Monochrom** is the first dedicated black & white full-frame camera – but it comes at a price



Leica, 34 Bruton Place, Mayfair, London W1J 6NR. Tel: 0207 629 1351. Website: www.leica-camera.com

Nikon 1 J2

The second generation of the **Nikon 1 J** series brings a higher-resolution screen, but with the same 10.1-million-pixel sensor

THE NIKON 1 J2 is a fairly minor upgrade of the original J1 compact system camera that was released last year. One of the main new features is a 3in, 921,000-dot LCD screen, which is an improvement on the 460,000-dot screen of the J1. New metallic orange and pink finishes are also available, joining the white, black, silver and red colour options of its original incarnation. The only other change is the addition of a new creative mode. This provides a selection of artistic effects, such as panorama, selective colour, soft focus, backlight and night portrait.

However, the key elements of the camera are the same, including the 10.1-million-pixel, 1in, CX-format CMOS sensor. With the emphasis on speed, Nikon's Expeed 3 image processor allows the camera to shoot at a rate of up to 10fps while focusing, or 60fps with the AF locked. This powerful little compact system camera is one of the smallest available, weighing just 280g and measuring 106x61x29.8mm.



AT A GLANCE

- 18-million-pixel CCD sensor
- ISO 320-10,000
- 2.5in, 230,000-dot LCD screen
- Street price around £6,120
- Reviewed in AP 18 August

AT A GLANCE

- 10.1-million-pixel CMOS sensor
- 3in, 921,000-dot LCD screen
- Expeed 3 processor
- ISO 100-3200 (6400 Hi-1)
- Hybrid AF system
- 10fps continuous shooting
- Street price around £450 with kit lens

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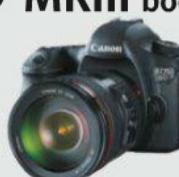
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Olympus Pen E-PM2

It may look similar to its predecessor, but the 16.1-million-pixel **Pen E-PM2** has some great new features, including a touch-sensitive screen



IT WAS in June 2011 when Olympus first announced the Pen E-PM1, the smallest camera in the company's Pen range. While its size made it a good pocketable camera, it was lacking a few features to hit the right note with enthusiast photographers.

The Pen E-PM2 is a much improved version of the original camera, adding some genuinely useful improvements. First, the sensor is the same excellent 16.1-million-pixel, four thirds Live MOS sensor used in the Olympus OM-D E-M5. This sensor increases the sensitivity of the camera to a range of ISO 200-25,600. A slight handgrip has been added to the front of the new camera, plus two extra buttons, all of which should help improve the camera's handling. Also, the 3in, 460,000-dot LCD screen is now a touchscreen, allowing quick access to a number of features.

The Pen E-PM2 obviously isn't as fully featured as a high-end camera like the OM-D E-M5, but in our test we found it to be a good entry-level compact system camera, and a good option for those wanting a small, light travel camera.



AT A GLANCE

- 16.1-million-pixel, four thirds Live MOS sensor
- ISO 200-25,600
- Wi-Fi compatible via Eye-Fi or Toshiba Flash Air cards
- 3in, 460,000-dot LCD touchscreen
- Street price around £500 with kit lens

Olympus Pen E-PL5

AT A GLANCE

- 16.1-million-pixel, four thirds-sized, Live MOS sensor
- 3in, 460,000-dot tiltable LCD touchscreen
- ISO 200-25,600
- Full HD 1080p video recording
- Street price around £600 with kit lens
- Due to be tested in AP 8 December

At the top end of the Olympus Pen range is the **Pen E-PL5**, with a 16.1-million-pixel sensor and articulated touchscreen

RELEASED at the same time as the Pen E-PM2 (above), the Olympus Pen E-PL5 has a lot in common with its sibling, although there are significant differences. The Pen E-PL5 has a couple of additional buttons allowing easier access to key features, and the 3in, 460,000-dot touchscreen is articulated. This makes it easier to shoot at low angles or to take self-portrait images. Like the E-PM2, the touchscreen makes some features easier to access, as well as making it extremely quick to select the AF point.

The Pen E-PL5's sensor is the same as that used in the OM-D E-M5, praised in our test for its image quality. The sensor has a sensitivity range of ISO 200-25,600 and is stabilised to help reduce the effects of camera shake. There is an option to use either in-camera sensor stabilisation or optical stabilisation, which is useful for those with Panasonic micro four thirds lenses with optical stabilisation.



Olympus OM-D E-M5

Based on the original Olympus OM design, the **OM-D E-M5** is arguably the most attractive camera this year but with useful features, too



NOT ONLY is the Olympus OM-D E-M5 a great-looking camera, but it is also the company's flagship four thirds model. Its styling faithfully pays homage to the company's original OM series of film SLR cameras. Just like the Pen models, the OM-D E-M5 has a four thirds sensor rather than a full-frame unit. This means the camera has a vast array of four thirds lenses from which to choose, and those who own original OM lenses can attach them to the OM-D via an optional adapter. An optional grip and battery pack improve the camera's handling and shooting capacity.

The OM-D E-M5 was the first four thirds model from Olympus to offer a 16.1-million-pixel resolution, and its image quality is unrivalled in the company's range. The camera's 1.44-million-dot EVF is crisp and bright, as is its tilt touchscreen, which offers an extra method of controlling the camera. As well as a solid core specification, the camera has some neat tricks. We like the detailed AF menu, which offers face priority mode, as well as face and eye priority, face and left eye, and face and right eye modes. These modes are genuinely useful when a subject's eyes are not at an equal distance from the camera.

AT A GLANCE

- 16.1-million-pixel Live MOS sensor
- ISO 200-25,600
- 1.44-million-dot EVF
- Weather-resistant magnesium-alloy body
- 3in, 610,000-dot tiltable OLED touchscreen
- Street price around £1,000 body only



Panasonic Lumix DMC-GF5

AT A GLANCE

- 12.1-million-pixel Live MOS sensor
- ISO 160-12,800 (extended)
- 3in TFT LCD with 920,000 dots
- 1080i full HD video, with MP4 and AVCHD
- Street price around £390 with kit lens



The **GF5** replaced its predecessor within a year, and offers minor improvements rather than an overhaul

GIVEN its target audience, size is key here to Panasonic's entry-level compact system camera, meaning it is the most compact and lightweight model in the range, weighing a mere 225g. It replaced its predecessor, the GF3, within a year, and as such the changes are few. The GF5 features a built-in flash, but has no option for a viewfinder of any kind. It sits better in the hand thanks to a new pronounced hand grip.

Of the few changes, the revised imaging sensor is key. Although it has the same 12.1-million-pixel resolution as before, the new Venus Engine processor and improved noise-reduction algorithms mean the performance in low light has been enhanced, hence the extended ISO range. The other main improvement is that the LCD screen has a higher resolution at an impressive 921,000-dots. Full HD 1080 video recording is now possible with stereo sound, while six new filter effects have been included.



Panasonic, Panasonic House, Willoughby Road, Bracknell, Berkshire RG12 8FP. Tel: 01344 706 700. www.panasonic.co.uk

Panasonic Lumix DMC-G5

The **Lumix DMC-G5** is the fourth version of the 'original' CSC, and features an updated sensor, processor and articulated touchscreen



FOUR generations on from the compact system camera that began the micro four thirds system, the Lumix DMC-G1, Panasonic has released the Lumix DMC-G5. The G5 is currently the most affordable option for those who want a built-in viewfinder. Alongside its 1.44-million-dot EVF is the impressive 3in, 920,000-dot articulated touchscreen, which marks a solid improvement over the 460,000-dot screen of the G3. Being able to shift the screen is great for viewing from a number of angles, and the touch functionality is useful for controlling the shutter, spot AF and metering.

The company has insisted that 16 million pixels is enough for now, and rather than increasing the pixel count it has revised the sensor for an improved low-light performance. Indeed, making use of the new Venus engine means noise is well controlled even at high ISO sensitivities. Other key improvements include 6fps high-speed continuous shooting, eye sensor under the EVF that can activate AF and a new function lever that controls compatible power-zoom lenses.



AT A GLANCE

- 16.05-million-pixel four thirds CMOS sensor
- ISO 160-12,800
- Venus 7 HD II engine
- 3in, 921,000-dot articulated LCD touchscreen
- 1.44-million-dot EVF
- Street price around £550 body only

Panasonic Lumix DMC-GH3

Panasonic's flagship **Lumix DMC-GH3** is a not-so-compact system camera that offers high-end features likely to satisfy both enthusiasts and professionals alike

PANASONIC'S GH series is targeted at videographers as much as photographers, and the company has further developed the video capabilities of its latest flagship CSC, the GH3. Full HD 1080p video recording is available in MP4, AVCHD or MOV types at 60p, 50p, 25p and 24p frame rates, and the bit rate available using the ALL-I codec is a broadcasting standard 72Mbps. Fast- and slow-motion recording of 40-300% is possible, too. To complement such impressive capabilities, the camera has a 3.5mm microphone port, HDMI port and a battery grip to further extend the battery life.

The GH3 is not all about video, though. The 16.05-million-pixel MOS sensor has been refined to offer improved low-light performance and ISO sensitivities up to 25,600. The articulated touchscreen is the bright and crisp OLED type, as is its 1.74-million-dot EVF. Distinctly larger than its predecessor, the GH3 is the company's largest compact system camera. Also, as one would expect of a high-end model, the magnesium-alloy body is weather-sealed.



AT A GLANCE

- 16.05-million-pixel MOS sensor
- Venus 7 engine
- ISO 200-12,800 (125-25,600 extended)
- 1.74-million-dot OLED EVF
- 3in, 614,000-dot articulated OLED touchscreen
- Street price around £1,200 body only
- Not yet tested

Panasonic, Panasonic House, Willoughby Road, Bracknell, Berkshire RG12 8FP. Tel: 01344 706 700. www.panasonic.co.uk

Pentax K-01

Pentax's K-mount mirrorless system camera, the **K-01**, uses the same well-respected 16-million-pixel sensor as the company's K-30



THE K-01 is Pentax's mirrorless system camera that uses the 30-year-old Pentax K mount. This compatibility provides a wealth of lenses that can be mounted on the K-01 without the need for adapters. With built-in sensor-shift stabilisation, it also means that all these older lenses are stabilised. However, as the mount is designed for SLR cameras, it also means that the K-01 cannot really be described as a compact system camera, due to it being far larger than any equivalent CSC available.

While the rather box-like design and bright red and green buttons may not be to everyone's taste, the camera itself does have some good features. At its heart is the highly regarded 16-million-pixel Sony sensor that is used in a number of other cameras, including the Pentax K-30 and the Nikon D7000. This has shown to produce very little noise and images that are full of detail in shadow areas. The K-01 sensor's sensitivity range is ISO 100-25,600, and its focal plane shutter can shoot as fast as 1/4000sec. Both raw and JPEG images can be captured, with raw images saved as DNG files.

The K-01 is an interesting camera for those with a good existing range of Pentax K-mount lenses.



Pentax Q10

Based on the Pentax Q, the **Q10** is the second generation of the diminutive compact system camera range

MEASURING just 58x102x33.5mm, the Pentax Q10 is one of the smallest compact system cameras available. Impressively, it manages to pack DNG, Pentax's own PEF raw and JPEG capture, a 5fps shooting rate, a 3in, 460,000-dot LCD screen, built-in flash and full 1920x1020-pixel HD video capture into its tiny body. However, the catch is that the camera uses a small 12.4-million-pixel, 1/2.3in (6.17x4.55mm) CMOS sensor, the same size as those used in a standard compact camera.

The camera uses the Pentax Q mount, and there are currently five lenses available for it.

Apart from a redesign of the camera body, there is little difference between the specification of the original Pentax Q and the Q10, other than slightly faster operation and AF. All in all, this is a neat little system, but don't expect images to be much better than those from a standard compact camera.



AT A GLANCE

- 16.28-million-pixel APS-C CMOS sensor
- ISO 100-12,800 (expandable to ISO 25,600)
- Pentax K mount
- 3in, 921,000-dot LCD screen
- Street price around £380 body only

Samsung NX1000

It may be the company's entry-level CSC, but the **NX1000** uses the same 20.3-million-pixel sensor as its more expensive counterparts

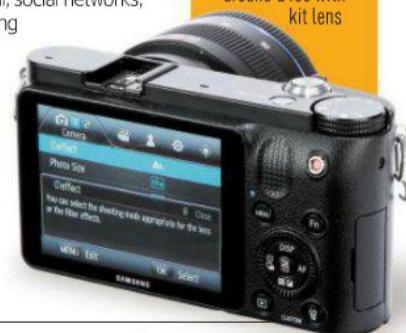


AS STRANGE as it may seem that Samsung has three models in its compact system camera range that use the same sensor, this is good news for those who are considering the NX1000 model. It means that the excellent image quality capable from the 20.3-million-pixel sensor comes at an affordable price in this entry-level model. Likewise, the NX1000 uses the same metering and AF system as the other cameras. The reason that the NX1000 comes in at such a low price point is because it is constructed from a solid plastic, whereas the NX210 has a metal build and the NX20 offers a viewfinder and articulated LCD screen.

The NX1000 has built-in Wi-Fi, and the camera has a dedicated Wi-Fi menu button called 'Smart link'. In this menu are options for sharing pictures through email, social networks, a TV link for wireless TV viewing and auto back-up. Also, MobileLink and Remote Viewfinder work through Samsung's smartphone apps for wireless file transfer to a smartphone and remote release via a smartphone respectively. Other features include an 8fps burst rate and bracketing for exposure and colour.

AT A GLANCE

- 20.3-million-pixel APS-C CMOS sensor
- ISO 100-12,800
- 3in, 921,000-dot LCD screen
- Wi-Fi enabled
- 8fps continuous high-speed shooting
- Street price around £400 with kit lens



Samsung NX210

Through the **NX210**, Samsung has led the way for the use of built-in Wi-Fi in interchangeable-lens cameras, and the rest are sure to follow

ANNOUNCED within a year of its predecessor, the NX200, the NX210 was the first interchangeable-lens camera to offer Wi-Fi functionality. It is a key selling point for the camera, and we have already seen other manufacturers starting to introduce this technology. As a company that already makes top-selling smartphones, Samsung may just have an advantage over its competition in this Wi-Fi technology.

Like its predecessor and the other two current models in the range, the NX20 and NX1000, the NX210 uses a 20.3-million-pixel APS-C-sized CMOS sensor that is capable of rendering a high-level of detail. The camera uses a reliable 221-segment evaluative metering system, and colours in raw files are bright and realistic. Where the camera betters its entry-level counterpart is in its superior build quality, being made from a lightweight magnesium alloy. In fact, the camera is one of the lightest system cameras on the market at 222g body only. All in all, though, apart from the Wi-Fi technology on offer, there is little reason to choose the NX210 over the NX200.



AT A GLANCE

- 20.3-million-pixel APS-C CMOS sensor
- ISO 100-12,800
- 3in, 614,000-dot AMOLED screen
- Wi-Fi enabled
- 8fps continuous high-speed shooting
- Street price around £600 with kit lens

Samsung NX20

The **NX20** is the company's top-end compact system camera that offers Wi-Fi connectivity



ANNOUNCED back in April at the same time as the NX210 and NX1000, the NX20 uses the same 20.3-million-pixel, APS-C-sized CMOS sensor as its two siblings. Like the other cameras, Wi-Fi connectivity has been introduced, allowing images to be transferred wirelessly from the NX20 to other devices.

Distinguishing the NX20 from the other two current cameras in the NX range is the build and handling of the camera. Built like a small DSLR rather than a compact camera, the NX20 has a built-in SVGA, 800x600-pixel, 1.44-million-dot electronic viewfinder. When combined with the camera's sturdy handgrip and built-in flash, using the NX20 is about the closest experience to using a DSLR that we have found from a compact system camera.

The 221-segment evaluative metering produced well-exposed images, with images also having pleasing colours and tonal range. The 15-area contrast-detection AF isn't the fastest that we have come across, but it is acceptable and certainly more than fast enough for travel, documentary and social photography. Besides this, the NX20 can also record full 1920x1080-pixel HD video.



Sony NEX-F3

With its built-in flash and tilting LCD screen, the **NEX-F3** is a good, reasonably priced, entry-level compact system camera

ALTHOUGH the core of the Sony NEX-F3 is largely the same as the NEX-C3 launched in 2011, there are a number of significant changes, most notably to the handling of the camera. The NEX-F3's body seems to have taken its design cues from the sleek rigid style of NEX-7, but with the larger handgrip from the NEX-5 series. The result is a camera that is slightly bigger than its predecessor, but this does make it nicer to hold.

Also borrowed from the NEX-7 is a built-in pop-up flash that discreetly emerges from the camera's top-plate. Previously, cameras in the NEX-3 and NEX-5 range used small external flash units that fit to the camera's accessory port. Speaking of this port, the NEX-F3 has the latest version, meaning that the FDA-EV1S electronic viewfinder accessory can be used with the camera.

Besides this, the key features of the NEX-F3 are its 16.1-million-pixel CMOS sensor, 3in tilting LCD screen and shooting rate of up to 5.5fps. Reasonably priced, the Sony NEX-F3 is a good entry-level compact system camera.



AT A GLANCE

- 20.3-million-pixel, APS-C CMOS sensor
- ISO 100-12,800
- 221-segment evaluative metering
- 15-area contrast-detection AF
- 3in, 614,000-dot AMOLED LCD screen
- Street price around £700 with kit lens

Sony, The Heights, Brooklands, Weybridge, Surrey KT13 0XW. Tel: 01932 816 000. Website: www.sony.co.uk

Sony NEX-5R

A few tweaks to the Sony NEX-5N has made the **NEX-5R** an easier camera to use, with other new features including Wi-Fi connectivity



WHEN Sony launched the NEX-3 and NEX-5, one of the main complaints from enthusiast photographers was that there wasn't enough direct control. A firmware update quickly helped the situation, as did the introduction of a touchscreen with the NEX-5N. However, the latest NEX-5R adds more control to the camera, which should make it easier to switch between shooting modes.

Also new to the camera is built-in Wi-Fi. This allows images to be transferred from the camera to a computer or smart device, and even for a mobile phone to be used as a remote release. Proprietary Sony apps can even be downloaded and installed to the camera to add new features.

The other major difference is that the 16.1-million-pixel sensor previously used on the NEX-5N and a number of other cameras has been modified to allow phase-detection AF to take place. This should speed up the focusing and we hope to see this in action when we review the NEX-5R in the coming weeks.

AT A GLANCE

- 16.1-million-pixel APS-C CMOS sensor
- ISO 100-25,600
- 3in, 921,600-dot TFT LCD screen
- Wi-Fi enabled
- Street price around £650 with kit lens
- Not yet tested



Sony NEX-6

Joining the Sony NEX-7 at the top of Sony's NEX range is the 16.1-million-pixel **NEX-6** with 2.3-million-dot EVF

AT A GLANCE

- 16.1-million-pixel APS-C CMOS sensor
- ISO 100-25,600
- 3in, 921,600-dot TFT LCD screen
- 2.3-million-dot OLED EVF
- Wi-Fi enabled
- Street price around £830 with lens
- Not yet tested

ALTHOUGH we have been impressed with the 24.3-million-pixel sensor of the Sony NEX-7, it is the excellent build and handling that really make it stand out at the top of the compact system camera market. The latest Sony NEX-6 forgoes the 24.3-million-pixel sensor in favour of the same 16.1-million-pixel sensor used in the NEX-5, but it does retain the handling and the excellent 2.3-million-dot electronic viewfinder of the NEX-7.

Although the NEX-6 may have a lower resolution, the 16.1-million-pixel CMOS sensor has proved to be excellent when it has been used in a number of other cameras from Sony, Nikon and Pentax. It produces very little noise, giving photographers the ability to pull back a lot of detail in shadow areas. So, rather than being a cheaper version of the NEX-7, the NEX-6 may actually prove to be the favoured camera among certain photographers, combining good handling with an extremely versatile sensor.

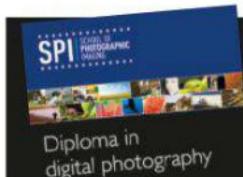


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